

Star Trek

The Complete Manual

100% unofficial guide to Starfleet



Set
phasers
to fun

Star Trek

The Complete Manual

CONTENTS

4 **Star Trek: The Original Series**

Your complete guide to the show that started it all.

12 **Gene Rodenberry**

An interview with the late creator of *Star Trek*.

16 **Star Trek: The Animated Series**

Inside the short-lived series, episode by episode.

20 **Star Trek I-VI**

Our guide to the first six films in the *Star Trek* saga.

28 **The Wrath Of Khan**

A look back at the greatest *Trek* movie of all time.

32 **Leonard Nimoy**

The man who is – and always will be – Spock looks back at his legacy.

36 **The Voyage Home**

A retrospective look at the underrated fourth film.

40 **Star Trek: Phase II**

A behind-the-scenes look at the Starfleet series that never was.

48 **The Next Generation**

How the new show breathed new life into the franchise against the odds.

54 **TNG Timeline**

Your guide to the major events in the *Next Generation* saga.

56 **Shut Up Wesley**

The biggest crimes of Starfleet's most irritating child genius.

58 **Star Trek VII-X**

From *Generations* to *Nemesis*, we remember the later movies to take on the *Trek* mantle.

66 **Deep Space 9**

Our complete guide to the most notable oddity in the *Trek* canon.

74 **Voyager**

How the last *Next Generation*-era TV series divided fans.

82 **Enterprise**

The hits and misfires of the brave attempt to re-start the series.

90 **William Shatner**

Captain Kirk himself speaks to us about a life defined by *Star Trek*.

94 **Star Trek (2009)**

Chris Pine, Zachary Quinto, JJ Abrams and more on the film that revived the franchise.

110 **Starfleet Heroes**

Your guide to the greatest men, women and aliens to don the Starfleet uniforms.

114 **Star Trek Into Darkness**

The cast and crew tell us how they took the saga in a new direction.

04



28



32



36



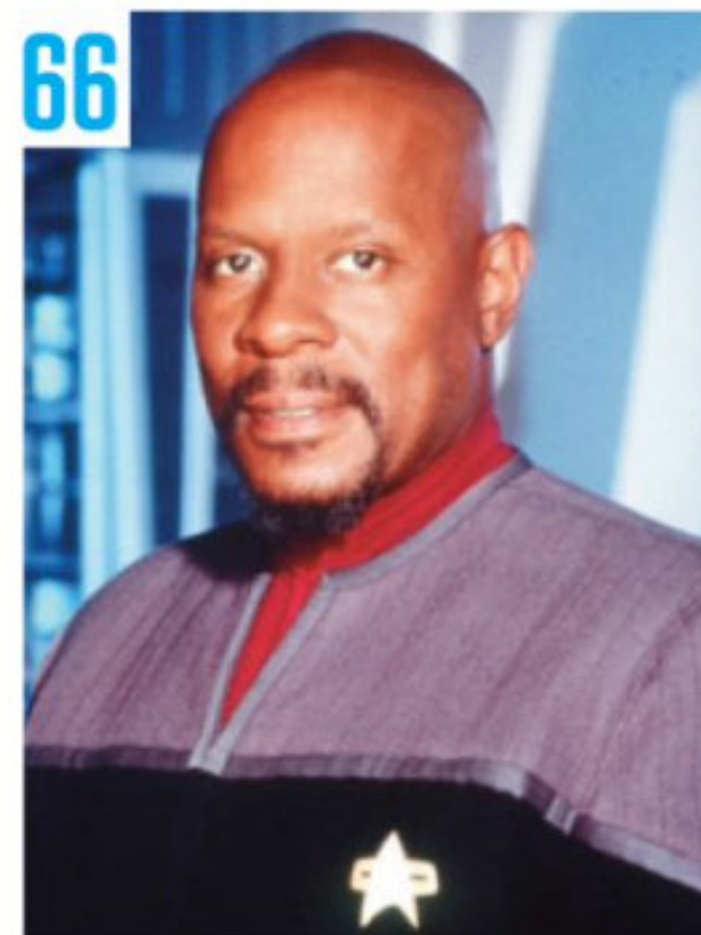
48



56



66



82



94





THE COMPLETE GUIDE TO...

STAR TREK

THE ORIGINAL SERIES

IN THE FINAL PART OF OUR COMPLETE GUIDES TO STAR TREK, WE FOCUS ON THE FIRST AND, ARGUABLY, THE BEST, IN THE FORM OF THE ORIGINAL SERIES

WORDS JAMES RUNDLE

The word 'seminal' is often thrown around without a true appreciation of its meaning. A show can be called that in the media within months of its airing or, more often, cancellation, and it's applied to those who have immediate impact without due consideration for their lasting effects. This has a deleterious consequence – if overused then seminal, by definition, becomes distinctly average. You wouldn't be able to find a single person in the world who would argue about the adjective being applied to *Star Trek*, however, arguably one of the most important television shows ever created.

The person responsible for it is Gene Roddenberry. A former combat pilot during the Second World War, who received the Distinguished Flying Cross and Air Medal for over 89 missions, he entered the world of film and television after a brief career in the Los Angeles Police Department, during which he attained the rank of Sergeant. The idea for *Star Trek* would arguably come to him as early as 1960, but crystallised during development in 1964, during which he envisaged it as a combination of *Buck Rogers* and *Flash Gordon*. His pitch document, sent to Desilu Studios, stated that the show was a "Wagon Train concept – built around characters

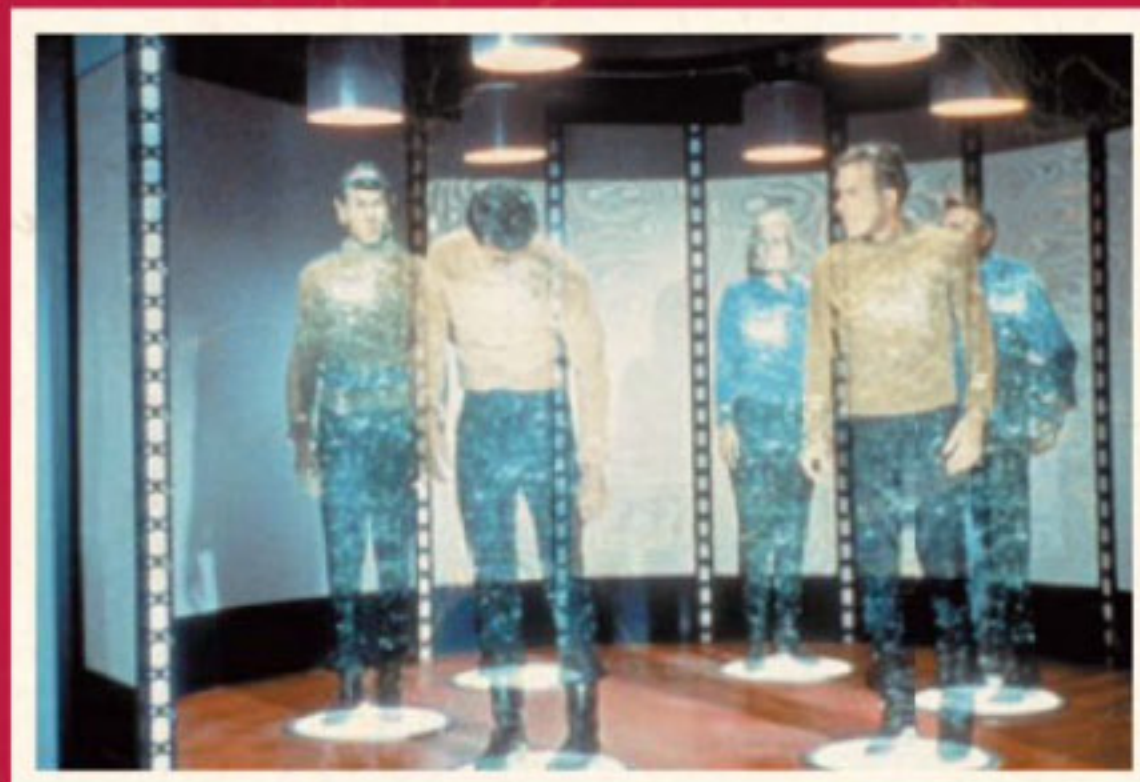
who travel to worlds 'similar' to our own, and meet the action-adventure-drama which becomes our stories". His idea was predicated on the notion that the prospects of life developing under the right conditions are so slim that there is a very distinct possibility that the biological and social evolution of those worlds would be broadly similar to our own, and so allowing any number of reasonably priced sets to be used from historical productions while staying true to the premise.

Interestingly, several of the characters and creations that have become so iconic in popular culture weren't in the original pitch at all. There was no USS Enterprise; the ship was called the

SS Yorktown. The show was to be set "somewhere in the future", with that somewhere being anywhere from 2995 or, amusingly, 1995. Kirk wasn't present – the ship's captain was named Robert M April. Other points were there, however, if only as kernels for the ideas they would initially become, such as the ship being on a five-year mission, using a "space-warp" drive and registered as a United Space Ship of Earth, its jurisdiction being from Alpha Centauri to the outer galactic limit.

Desilu commissioned a pilot for the series in 1964, when Roddenberry sold the pitch to them, and the studio passed it on to NBC. After the usual process of tweaks and adjustments, 'The Cage' went into production, starring Jeffrey Hunter as Captain Christopher Pike, Majel Barrett (later Majel Barrett-Roddenberry) as the cold, emotionless first officer Number One, and Leonard Nimoy as Spock. The pilot was rejected by NBC, who described it as "too cerebral" and "slow", according to William Shatner in his autobiography, *Up Till Now*.

Normally, this would have spelled the end for a show. Pilots are there, after all, as litmus tests for the network executives and test audiences, and normally they won't be taken to series if they don't impress from the off. *Star Trek* did, ➤



Star Trek's gadgets influenced a host of sci-fi shows to follow.

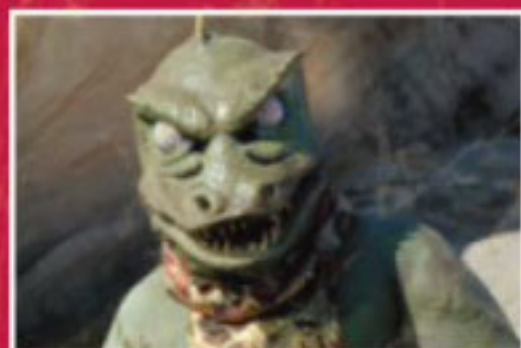


BEST EPISODES

Boldly going where no show has gone before

Arena (season one)

Kirk finds himself embroiled in a fight to the death with an alien captain when he is transported to the surface of a disputed colony. Visually, one of the most memorable episodes of the series.



The City On The Edge Of Forever (season one)

Arguably the finest episode of *Trek* as a whole sees Kirk and Spock travel back in time after McCoy, whose actions have influenced their time and wiped out the Federation.



Balance Of Terror (season one)

Kirk and a Romulan commander engage in a deadly game of cat-and-mouse, that becomes a fatal game of chess, as humans and Romulans face each other for the first time in years.



The Doomsday Machine (season two)

The Enterprise answers a distress call to find several planets destroyed and a Federation vessel crippled. They soon discover a weapon that they must find a way to destroy.



Mirror, Mirror (season two)

One of the most famous episodes, in which a transporter swaps Kirk, Scotty, Bones and Uhura to an alternate universe, where their counterparts are known for their ferocity and cruelty.



The Menagerie (season one)

Mainly a clip show from the (then) unaired pilot, 'The Menagerie' weaves a storyline that closes off a question hanging over Kirk's command – what happened to Captain Pike?



Let That Be Your Last Battlefield (season three)

The last two survivors of a racial war pursue each other to the Enterprise, where their conflict rages. Notable for its pointed inference and criticism of racial attitudes in the US at the time.



The Corbomite Maneuver (season one)

This was the first time that several of the lead actors played their roles. The Enterprise encounters a massive starship, and Kirk must think of a way to outwit its captain.



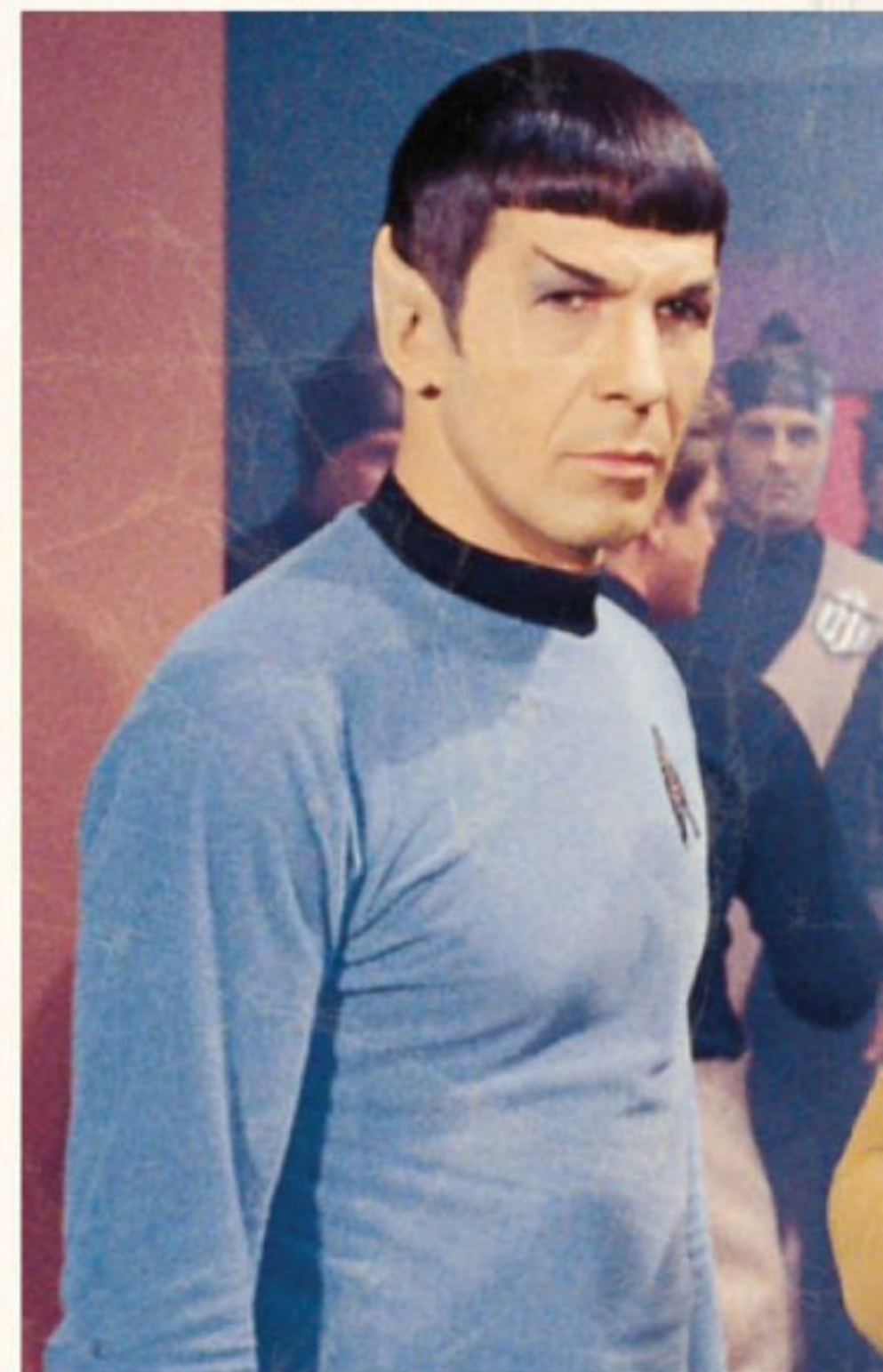
however. Executives at the network were sufficiently confident of the show's creative potential that they took the unusual step of commissioning another pilot, a move that was more or less unprecedented at the time. Jeffrey Hunter passed on continuing his role as Captain Pike, and as a result, Shatner stepped in as his replacement in the role of Captain James Kirk, with Leonard Nimoy being the only original cast member. Footage from 'The Cage' would be recycled into the two-parter 'The Menagerie'. The episode 'Where No Man Has Gone Before' would air as the third episode in the schedule, but received a standing ovation after its debut at the 24th Worldcon in Cleveland, Ohio.

"WHEN NICHOLS CONSIDERED RESIGNING, MARTIN LUTHER KING JR URGED HER TO RECONSIDER"

that the crew would be racially diverse from the start, as a part of its sometimes overtly progressive political agenda. This would prove to be a pivotal moment in entertainment, with a black woman playing a role that not only wasn't conforming to stereotype, but was also treated as equal to the men aboard the ship. So important was Nichols's part that Whoopi Goldberg later cited her as a role model, and when she considered resigning in the second season, Reverend Martin Luther King Jr personally urged her to reconsider. The show would later feature what is popularly considered to be the first interracial kiss on American television, between Nichols and Shatner in 'Plato's Stepchildren', during the third season.

Star Trek aired some of its most popular episodes during the first season. Instalments such as 'Balance Of Terror', 'The Corbomite Maneuvre' and 'Arena' frequently feature on the top ten lists of critics, while some of the most iconic moments were from the run. The episode that would prove to be the most critically acclaimed and adulated of the show and arguably the franchise as a whole, however, was the penultimate offering 'The City On The Edge Of Forever'.

The original teleplay for the episode, written by science fiction author Harlan Ellison, has a drug-dealing member of the crew escape through the Guardian Of Forever, a time vortex, to Earth's past. The changes that he precipitates causes the Enterprise to be transformed into a pirate vessel, and the end sees him tricked by the Guardians, pulled into a supernova



The prescience of *Star Trek* is well-documented, such as with mobile telephones.

TOS TIMELINE

First Season (2265-2267)

- Captain Christopher Pike encounters the Talosians, and shortly afterward, Starfleet orders that no vessel can ever approach the planet under pain of death. ('The Cage')

- Now in command of the Enterprise some time later, James T Kirk

flies the ship into the barrier at the edge of the galaxy, with two of his crew transformed into superhumans as a result. ('Where No Man Has Gone Before')

- The Enterprise battles a Romulan warbird that has been wreaking havoc along

the Neutral Zone, with the first visual contact between humans and Romulans taking place in the process. ('Balance Of Terror')

- Captain Kirk encounters an actor aboard his ship whom he believes to be Kodos, a governor

responsible for a massacre in which Kirk was one of only nine survivors to see the man's face. ('The Conscience Of The King')

- Kirk is accused of criminal negligence in causing the death of one of his crew, and

is court-martialled. ('Court Martial')

- Some time after the Enterprise's first mission to Talos IV, Spock decides to bring Captain Pike back there, who is now horribly injured and unable to fully communicate or

move. The mission is a success, and the Talosians accept Pike, who lives out his life in hallucinations. ('The Menagerie')

- The Enterprise comes across the SS Botany Bay, a spaceship launched from Earth in 1966, which contains

genetically modified humans and their leader, Khan Noonien Singh. ('Space Seed')

- Negotiations between the Klingons and the Federation are on the verge of collapse, and the Enterprise is dispatched to a disputed world.



where he relives his death over and over again. Although the writing staff reportedly admired his script, it had problems. First, it was too long to be condensed into a one-hour episode of a television series, it missed needed theatrical beats, and the idea of a drug-dealing member of the crew was said to be too contrary to the ethos of *Star Trek*. Ellison went through several drafts, but all were returned, being considered too expensive to film. A series of edits from a number of writers followed, including DC Fontana and Gene Roddenberry, leading to Ellison's disillusion and unhappiness. The writer would later sue Paramount Television in 2009, aiming to recover 25 per cent of the income generated from the episode, a case that was settled out of court. The episode went on to win the 1968 Hugo Award for Best Dramatic Presentation, Short Form, and Ellison's original effort won the Writers Guild Of America annual award for best dramatic hour-long script.

The second season was a difficult one for the series. Despite the addition of Walter Koenig as a cast member to appeal to younger views, it was beset with threats of cancellation, thoughts of resignation from the key cast and low ratings, and the show looked as if it was teetering on the edge of oblivion. What followed was a remarkable effort from its already-ardent fan base, who organised a massive letter-writing campaign targeted at NBC. Although fan campaigns are a common sight today – with recent ones including the successful *Jericho* ➤

WORST EPISODES

Should have stayed at home



Spock's Brain (season three)

Almost universally decried by fans and the cast and crew as one of *Trek's* worst, the episode follows the crew's attempts to help Spock when a rogue alien woman steals his brain.



The Way To Eden (season three)

Never trust a hippy. In particular, never trust a bizarre space hippy who boards your ship. He's only going to try to hijack it in a misguided attempt to find paradise, and ruin your show.



And The Children Shall Lead (season three)

Years before *The Children Of The Corn*, *Star Trek* excelled at portraying creepy kids. First we had 'Charlie X', and now the kids of the Starnes expedition with their spooky powers.



Turnabout Intruder (season three)

A woman bent on killing Kirk takes over his body. This is probably the worst murder plot we've ever heard, and 'Turnabout Intruder' doesn't do much to recover itself at any point.



I, Mudd (season two)

Harry Mudd was always a mistake of a character, and having him return to the show was a particularly poor decision. This time, Mudd has an entire planet full of androids who service his every whim.



Catspaw (season two)

A silly, Halloween-esque episode in which the Enterprise is threatened by godlike beings. It's not so much that the concept is bad, it's just that, like everything else in this episode, little attention was put into its execution.



The Squire Of Gothos (season one)

The Enterprise is tormented by a (you guessed it) godlike being, who turns out to be a spoiled child having a temper tantrum. No, really, that's the whole episode in a nutshell. Avoid.



The Empath (season three)

Aliens set up a bizarre, torturous experiment that relies on strong emotion with deadly outcomes. Like much of season three, this instalment was underplotted and overacted, and is not a high point for the franchise.

The inhabitants, however, are vastly powerful and force a cessation of hostilities between the two powers. ('Errand Of Mercy')

- Kirk and his crew encounter The Guardian Of Forever, which allows them to travel into

Earth's past to undo a timeline change caused by a crazed Dr McCoy. ('The City On The Edge Of Forever')



Second Season (2267-2268)

- Kirk finds himself in the middle of a Vulcan marriage ritual and is forced to fight Spock in order to break his blood madness. ('Amok Time')

- The Enterprise encounters a probe that is destroying all life that it comes

across. Soon, it identifies Kirk as its creator. ('The Changeling')

- A transporter mishap transports Kirk and others to an alternate universe, where humanity is a repressive imperial race. ('Mirror, Mirror')

- The Enterprise encounters a man who claims to be the warp drive inventor Zefram Cochrane, and his alien companion. ('Metamorphosis')

- Kirk encounters a vampiric creature that he faced off against many years ago,

eventually pursuing it to the planet Tycho IV, where it is destroyed. ('Obsession')

- The Enterprise responds to a priority one distress call from Deep Space Station K7, only to find that an uneasy truce is existing between Klingon and

Federation personnel on the base. The ship quickly becomes overrun with Tribbles, fast-reproducing creatures. ('The Trouble With Tribbles')

- The Enterprise discovers that the Klingons have been interfering in a

THE FIVE-YEAR MISSION

Some of Trek's characters, from Kirk, through Scotty, to Spock have become iconic in sci-fi lore, and are known even by those who haven't seen the show. We run through the legendary creatures and crewmembers of Star Trek's original season...



JAMES TIBERIUS KIRK

Rank: Captain
Actor: William Shatner
Appearances: Seasons 1-3
Distinguishing features: Shirtless
Key episodes: 'Where No Man Has Gone Before', 'Balance Of Terror'

Easily the best starship captain of all time. James T Kirk took over command from Captain Pike some time after the 'The Cage', and went on to captain the ship for years to come, through its five-year mission and beyond.



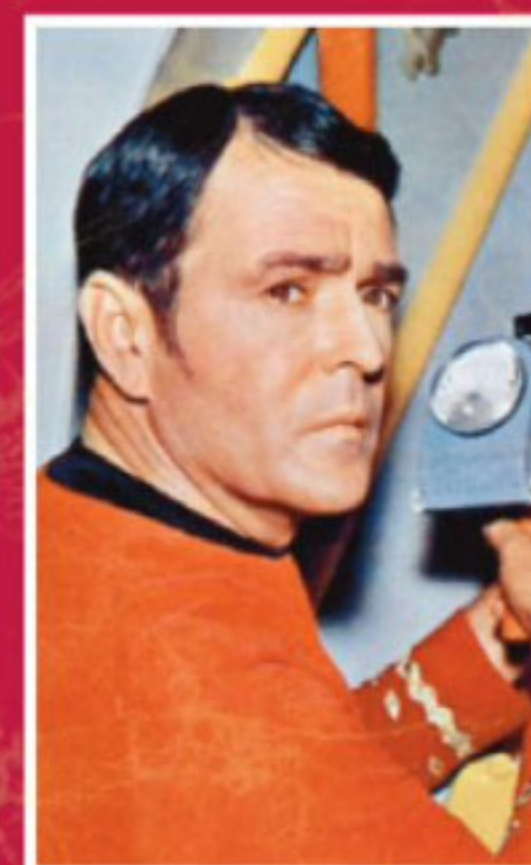
DR LEONARD 'BONES' MCCOY

Rank: Lieutenant Commander
Actor: DeForest Kelley
Appearances: Seasons 1-3
Distinguishing features: Grouchy
Key episodes: 'The Man Trap', 'For The World Is Hollow And I Have Touched The Sky'
So nicknamed because of the 'sawbones' moniker for surgeons, McCoy has a strong temper, but also a lot of loyalty and affection for his crew.



SPOCK

Rank: Lieutenant Commander
Actor: Leonard Nimoy
Appearances: Seasons 1-3
Distinguishing features: Vulcan
Key episodes: 'Amok Time', 'The Menagerie'
His real name in Vulcan is unpronounceable for humans, but the one-syllable version will do. Spock is Kirk's right-hand man and despite a series of mishaps, including losing his brain, is a capable officer.



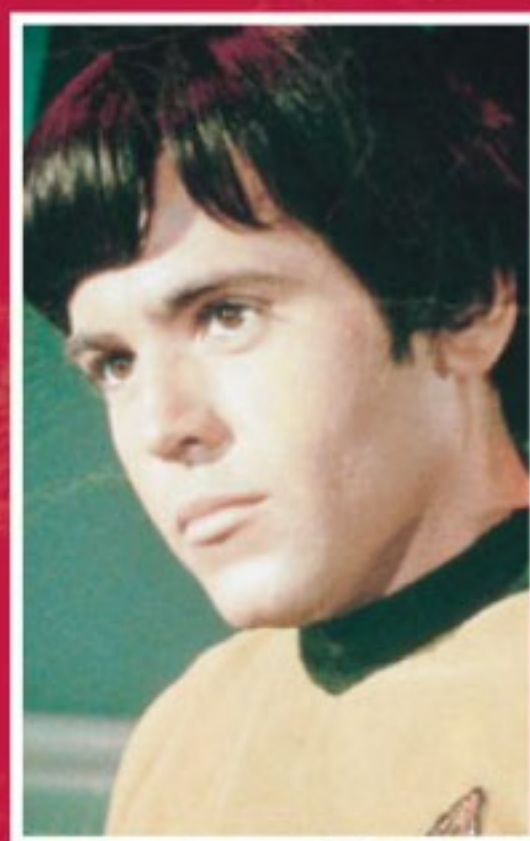
MONTGOMERY 'SCOTTY' SCOTT

Rank: Lieutenant Commander
Actor: James Montgomery Doohan
Appearances: Seasons 1-3
Distinguishing features: Comic relief
Key episodes: 'Wolf In The Fold', 'Bread And Circuses'
We suspect Scotty was tanning the engine room hooch more than was shown, but he remains one of the best engineers in Starfleet.



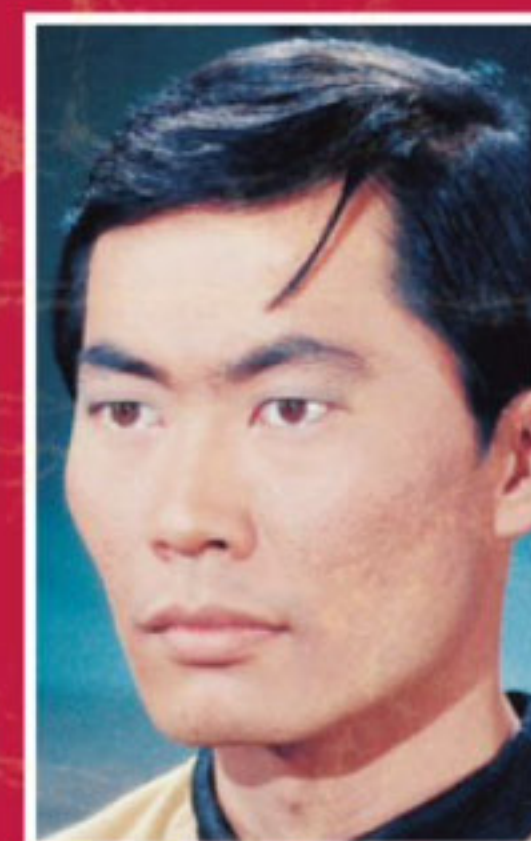
NYOTA UHURA

Rank: Lieutenant
Actor: Nichelle Nichols
Appearances: Seasons 1-3
Distinguishing features: Linguist
Key episodes: 'Who Mourns For Adonais?', 'Once Upon A Planet'
Uhura's job mostly seems to be repeating exactly what the computer says, but we're sure there's much more to that. As we find out later in the film series, she's also an accomplished dancer.



PAVEL CHEKOV

Rank: Ensign
Actor: Walter Koenig
Appearances: Seasons 2-3
Distinguishing features: Russian
Key episodes: 'Spectre Of The Gun', 'The Way To Eden'
Chekov joined as a young ensign in season two, providing humour and counterbalance to the stern Sulu at the helm. He apparently has one of those faces that you remember, as Khan seems to, despite having not met him.



HIKARU SULU

RANK: Lieutenant
ACTOR: George Takei
APPEARANCES: Seasons 1-3
DISTINGUISHING FEATURES: Fencer
KEY EPISODES: 'The Naked Time', 'Tomorrow Is Yesterday'
The Enterprise's helmsman, and a keen fencer, Sulu also had interests in botany and gymnastics. He would later go on to captain the USS Excelsior, following the Enterprise's five-year tour of duty.

ALIEN RACES



THE GORN

First appearance: 'Arena'
An aggressive, reptilian species, the Federation's first contact with the Gorn was a violent one, due to a misunderstanding over a colony. Kirk battled the captain of a Gorn ship on the planet, but spared his life when he defeated him.



THE THOLIANS

First appearance: 'The Tholian Web'
An advanced race in their own right, the Tholians also have a defensive capability where ships will spin an energy web around an invading vessel, draining it of all its energy and catching it in between different dimensions.



THE KLINGONS

First appearance: 'Errand Of Mercy', 'The Trouble With Tribbles'
One of the most warlike races in known space, the Klingons and the Federation are consistently at each other's throats through the entire series of *Star Trek*. Peace with the race would have to wait until the last film.



THE ROMULANS

First appearance: 'Balance Of Terror'
Before the formation of the Federation, Earth and Romulus fought a war using old tactical nuclear weapons, and the two had never met face to face until the Enterprise was attacked by a vessel, which it outwitted and destroyed.



THE VULCANS

First appearance: 'Amok Time'
Humanity's oldest alien ally, the Vulcans were one of the founding races of the Federation, and their people serve aboard Starfleet vessels. The Vulcans are known for eschewing emotion, embracing a hardline form of logic instead.



THE TALOSIANS

First appearance: 'The Cage'
Monstrously intelligent and powerful creatures, the Talosians have the ability to project vivid hallucinations that are completely indiscernible from real life. For this reason, travel to their world is prohibited, and carries the death penalty for infraction.



Guess which two characters are going to die.



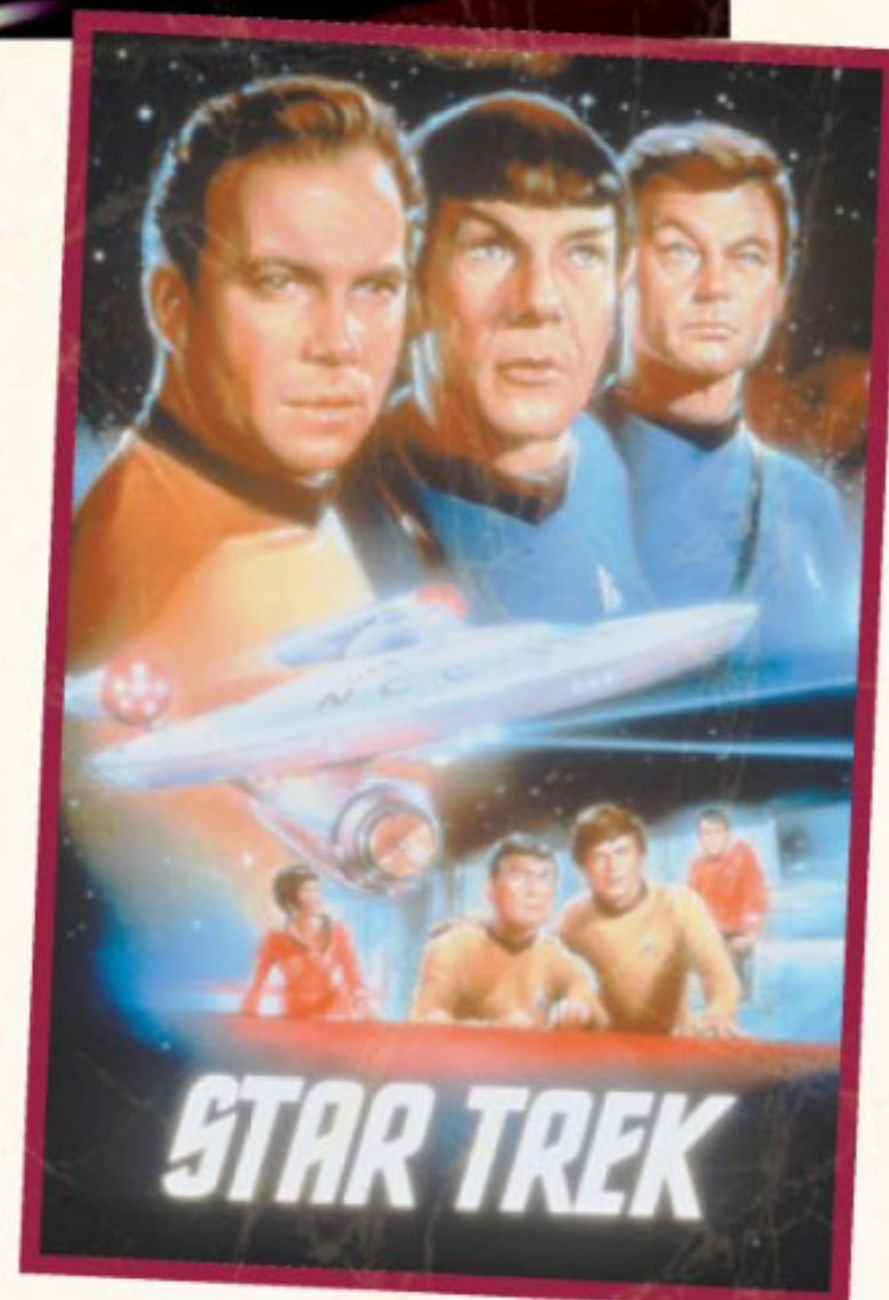
Network executives were initially concerned at the 'Satanic' appearance of Mr Spock.

➤ fan campaign, which bombarded CBS with packets of nuts to convince them to renew the show – the *Star Trek* campaign was staggering for its time. There was no internet to coordinate such a response, no chat rooms, forums, or emails to facilitate quick movement and communication, and there had never been anything like it before. The campaign was organised by Bjo and John Trimble, who approached Roddenberry with ideas on how to save it, and managed to organise around 1 million letters to fill the mailboxes of the network offices. The volume was so high that NBC aired an advert saying that yes, it would be renewing the series, and could the fans please stop sending in letters. That in itself prompted an avalanche of letters saying thanks.

The reprieve was short-lived, however. The new series was scheduled in the notorious Friday night 'death slot', considered to be a graveyard for television shows at a time when target demographics are usually not at home watching. Behind the scenes, Roddenberry scaled back his involvement with the show

as a gesture to try to get NBC to change the airing time, but no heads were swayed. He dropped back to being a nominal executive producer, although day-to-day control was taken over by Fred Freiberger. The show's budget was also reduced by a significant margin, which hampered efforts to increase the audience, as described by Nichelle Nichols in her autobiography *Beyond Uhura*. "While NBC paid lip service to expanding *Star Trek's* audience, it slashed our production budget until it was actually ten per cent lower than it had been in our first season... This is why in the third season you saw fewer outdoor location shots, for example. Top writers, top guest stars, top anything you needed was harder to come by. Thus, *Star Trek's* demise became a self-fulfilling prophecy. And I can assure you, that is exactly as it was meant to be."

And demise it did. The third season was the last for the show, with the already-aired episodes running into syndication, where they rapidly began to gain popularity that far outstripped what ➤



Second Season (2267-2268)

previously peaceful world and intervene, triggering a possible arms race. ('A Private Little War')

- Kirk and his crew come upon a planet that seems to have developed, independently, a culture that is almost

identical to 1930s Nazi Germany. On closer inspection, however, it is revealed to be a social experiment that has spiralled wildly out of control. ('Patterns Of Force')

- Inhabitants of the Andromeda galaxy attempt to

commandeer the Enterprise in order to return to their home. ('By Any Other Name')

- Captain Kirk must match wits with a Starfleet traitor in order to prevent a civil war on a pre-warp planet. ('The Omega Glory')

- The Enterprise trials a revolutionary computer, but it malfunctions with fatal consequences. ('The Ultimate Computer')

- Some of the crew is captured on a planet with a blend of Earth's Roman Empire and Sixties culture, and

forced to participate in gladiatorial games. ('Bread And Circuses')



Third Season (2268-2269)

- Kirk pursues aliens after they steal Spock's brain, leaving him with only a few hours to live. ('Spock's Brain')

- The Enterprise launches a secret mission into Romulan space to steal a cloaking device. ('The Enterprise Incident')

- The Enterprise receives an alien ambassador, whose true appearance causes insanity in humans. ('Is There In Truth No Beauty?')

- Spock, Kirk, McCoy and Scotty are forced to re-enact the shoot-out at the OK Corral

THE OTHER FILM

JJ Abrams's reboot of the Original Series



KIRK'S FATHER

The clearest difference between the timelines is that Kirk's father, George, died as the younger Kirk was being born. This had a profound impact on the character during his early years.



VULCAN

Next up is the destruction of Vulcan, which will undoubtedly have severe ramifications in the canon to come. Pon farr will, on the most part, be a particularly troublesome problem that won't be solved with creepy priestesses and shirtless duels any more.



ROMULANS AND HUMANITY

In the original continuity, Romulans and humans had never seen each other face to face, and their link to the Vulcan race was presupposed rather than confirmed. In the new timeline, obviously, all this has changed, and Spock knows for certain of their common ancestry.

➔ had been the case during the original airing. One popular story (although its actual veracity is difficult to determine) is that upon hearing of the cancellation, marketing staff marched into the offices of executives to complain. Apparently, according to new demographic profiling techniques, *Star Trek* was incredibly lucrative for specific target markets. Indeed, the show's status and audience snowballed in a phenomenon that hasn't quite managed to repeat itself ever since. Fans began to gather, and the first *Star Trek* convention – or at least, the first on a scale to be considered so – was held in New York in 1972. Organisers predicted a few hundred to turn up, but were floored when thousands appeared. Guest speakers included Gene Roddenberry, DC Fontana and the pre-eminent sci-fi author Isaac Asimov among others, and it became an annual event that attracted many other members of the cast over the years.

The convention, which arguably popularised the current format for similar events, is just one way in which the belated popularity of *Trek* began to influence not only entertainment, but

"FOR THOSE WHO WATCHED IT, TREK IS SYNONYMOUS WITH THE GREATEST ASPECTS OF HUMANITY"

social and cultural life as well. It seems impossible these days to think that a three-season science fiction show would have such an indelible imprint on the minds and direction of generations to come, but it certainly did. A 1976 letter writing campaign compelled NASA to name the first space shuttle 'Enterprise' after the show's vessel, and numerous inventions such as the cell phone, user interfaces and medical technology have been influenced by concepts that first appeared on the series.

The show would later return in a short-lived animated format that lasted for twenty-two episodes and two seasons. Successful in its own right, most of the cast (excepting Walter Koenig) came back to voice their characters, and writers from the live action show also penned episodes. The series won an Emmy, the first for the franchise, which directly prompted the six-episode renewal for a second season.

In other media, the franchise has been prolific. Hundreds of novels, comics and videogames, biographies and documentaries have been produced on the subject of *Star Trek*, as well as four further television series and eleven feature films. Catchphrases and names from the show have entered into common parlance, and some of the characters are universally recognisable, even to those who have never watched a single episode. The fandom surrounding it has continued to be very active – plays are performed in Klingon, organisations have



Kirk and Spock became cultural icons as characters.



The Enterprise faced off against the giant space sphincter.

sprung up around it, as well as writing groups for role playing and 'simming' on the internet.

It's fair to say that over the years, *Star Trek* has become synonymous in some mainstream areas with the most commonly derided aspects of sci-fi fandom, but for those who have watched the series and been influenced by it, it's synonymous with the greatest aspects of humanity. Tolerance, diversity, a love for peace and exploration, and ideals to strive for rather than despair at perhaps never achieving are embodied by its stories. No television show or film series since has ever come close to capturing the devotion it inspires in its fans, or at so eloquently expressing a message of hope for mankind, one that is often lost among the here and now, rather than what could be.



Star Trek: TOS Seasons 1-3

CREATOR: Gene Roddenberry
PRICE: £69.99
DISTRIBUTOR: Paramount Home Entertainment

Third Season

for trespassing on an alien world. ('Spectre Of The Gun')

- The crew is forced to confront the Klingons. ('Day Of The Dove')

- The Enterprise is captured by the Tholians, and is being drained of power

while Kirk is stuck between dimensions. ('The Tholian Web')

- The crew visit a mental health facility, where an insane captain has taken over, believing himself pre-destined to rule the galaxy. ('Whom Gods Destroy')

- The last two survivors of a genocidal war continue their conflict aboard the Enterprise. ('Let That Be Your Last Battlefield')

- The Enterprise comes across a peculiar planet that appears to be

far younger than it should be. Once on the surface, they discover a murderous computer. ('That Which Survives')

- Aliens threaten the Memory Alpha station, and it is up to the crew to stop them. ('The Lights Of Zetar')

- An epidemic is rife on the Enterprise, with Kirk ordering the ship to what is believed to be an uninhabited planet. ('Requiem For Methuselah')

- The Enterprise is hi-jacked by a cult and its charismatic leader, who are attempting

to find paradise. ('The Way To Eden')

- Kirk and Spock become embroiled in an experiment to determine good and evil. ('The Savage Curtain')

- Kirk, Spock and McCoy get trapped in

the past of a planet that is threatened with destruction by an impending supernova. ('All Our Yesterdays')

- Kirk's body is stolen by a woman who aims to kill him, and he finds himself trapped in hers as a result. ('Turnabout Intruder')

WAX AND WANE

Charting the popularity of Star Trek

1966 *Star Trek* goes into production and lasts for three seasons.

1969 *Star Trek* is cancelled, and finishes with 'Turnabout Intruder'.

1972 First *Star Trek* convention is held in New York. Guest speakers include Roddenberry, DC Fontana and Isaac Asimov.

1973 *The Animated Series* begins airing.

1977 *Phase II*, a new *Star Trek* series featuring characters from the original series, is announced.

1979 *Star Trek: The Motion Picture* is released, featuring reworked material from the aborted *Phase II*.

1982 *Star Trek II: The Wrath Of Khan* is released in cinemas.

1984 *Star Trek III: The Search For Spock* is released in cinemas.

1986 *Star Trek IV: The Voyage Home* is released in cinemas.

1987 *Star Trek: The Next Generation*, the first live-action television series in the franchise since 1969, begins airing, featuring an all-new cast and ship.

1989 *Star Trek V: The Final Frontier* is released in cinemas.

1991 *Star Trek VI: The Undiscovered Country* is released in cinemas. This is the last film to feature the entire original cast.

1993 *Star Trek: Deep Space Nine*, the third live-action series, begins airing.

1994 *Star Trek: Generations* is released, featuring the death of Captain Kirk.

1994 *Star Trek: The Next Generation* finishes its run.

1995 *Star Trek: Voyager* begins airing.

1996 *Star Trek: First Contact* is released, the first film not to feature any characters from the *Original Series*.

1998 *Star Trek: Insurrection* is released.

1999 *Star Trek: Deep Space Nine* finishes its run.

2001 *Star Trek: Voyager* finishes its run.

2001 *Star Trek: Enterprise* begins airing.

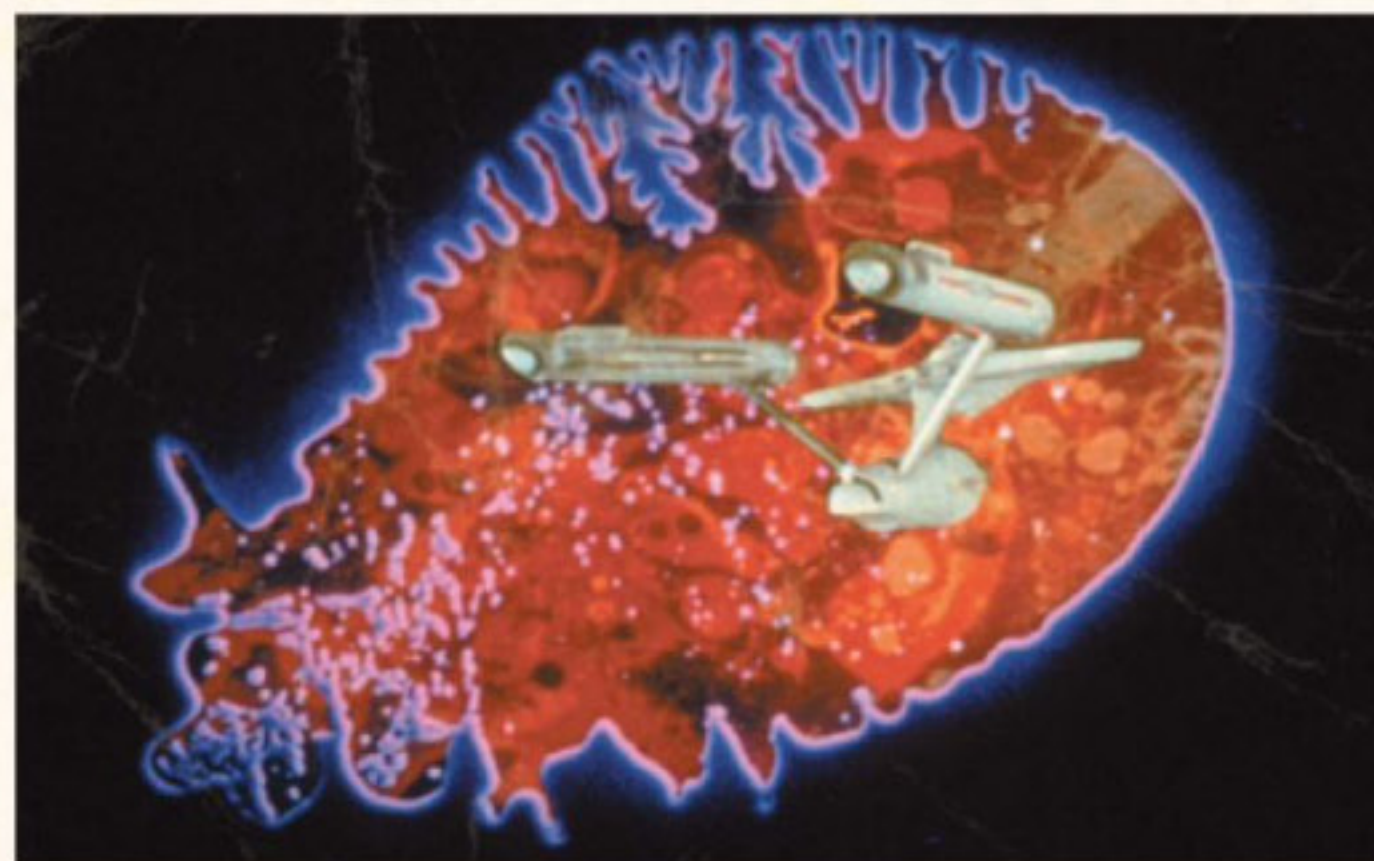
2002 *Star Trek: Nemesis* is released. This is the last feature film to include characters from *The Next Generation*, and the last film for seven years.

2005 *Star Trek: Enterprise* is cancelled.

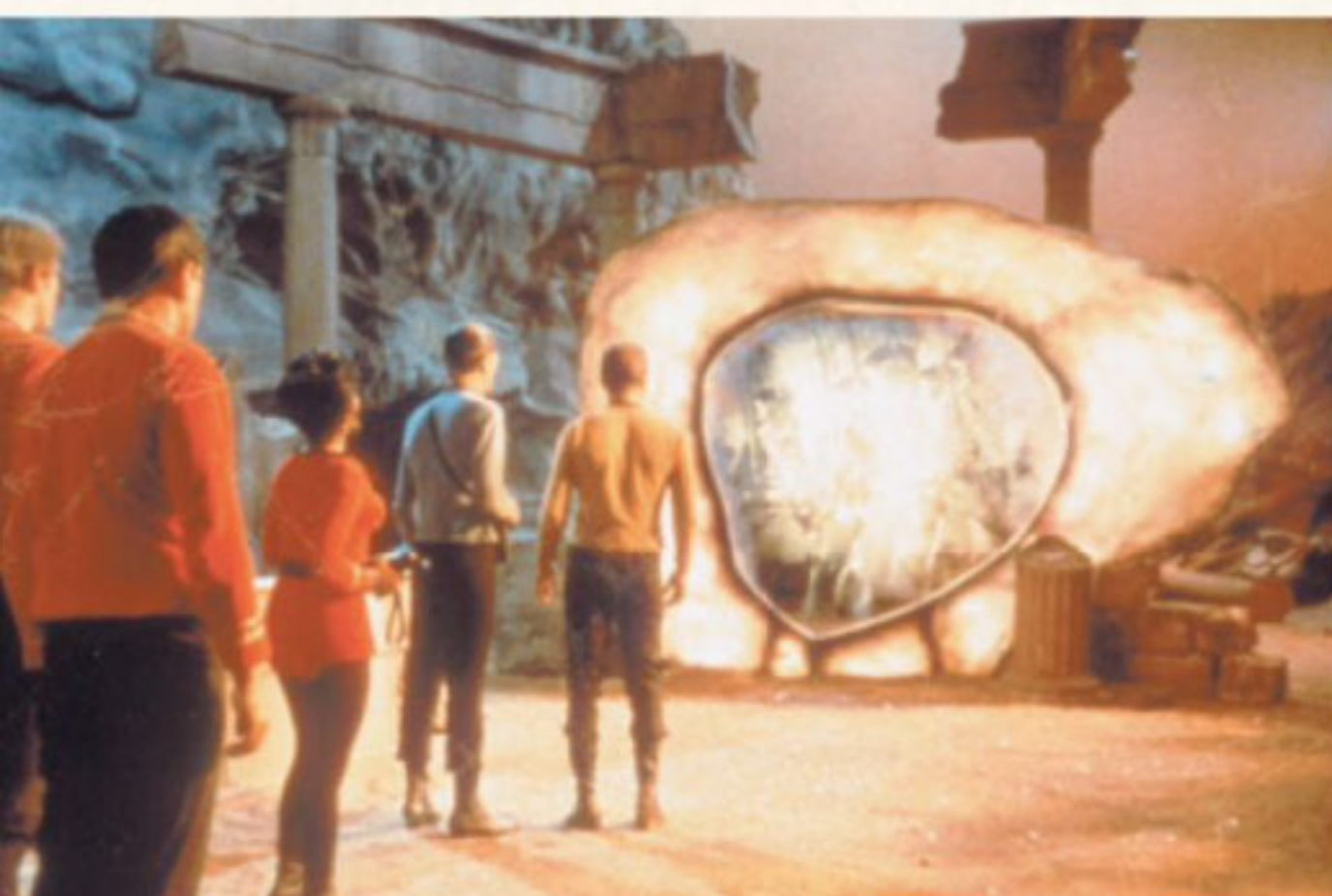
2009 *Star Trek* is released, and with it, JJ Abrams reboots the entire fictional universe.



Themes of tolerance and understanding are prevalent.



Bizarrely, everyone complained when they redid the effects.

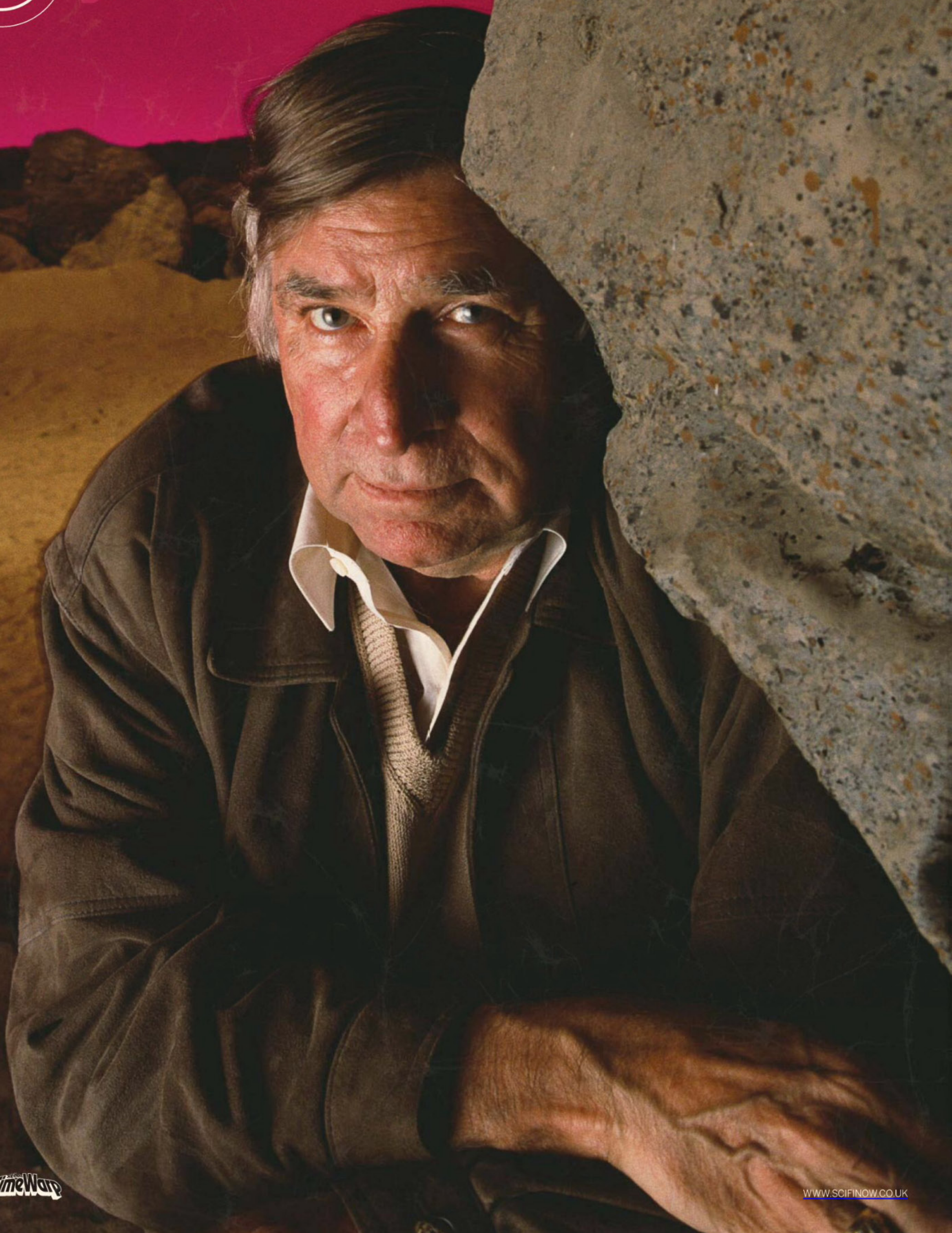


The Tribbles were the worst thing to happen to *Star Trek*.



INTERVIEW

GENE RODDENBERRY





INTERVIEW

GENE RODDENBERRY

WE PRESENT A VERY SPECIAL
TIMEWARP INTERVIEW
CONDUCTED WITH THE LATE,
GREAT STAR TREK CREATOR GENE
RODDENBERRY AT ST JOHN'S
UNIVERSITY IN QUEENS, NEW
YORK, DURING AUTUMN OF
1975. SIX YEARS AFTER THE SERIES'
CANCELLATION AND PRIOR TO
THE RELEASE OF THE MOTION
PICTURE, HE DISCUSSED THE
ORIGINS OF THE SHOW AND THE
FUTURE OF TV AS HE SAW IT AT
THE TIME...

WORDS JIM BURNS



Without Roddenberry, the genre would be very different indeed.

Gene, how did you get started with *Star Trek*?

Two things, really. I had been a freelance writer for about a dozen years and was chafing increasingly at the commercial censorship on television, which was pretty strong in those days (and is still pretty strong today). I recalled that when Jonathan Swift was writing *Gulliver's Travels*, he wanted to write satire on his time, and he went to Lilliput in his story to do just that. It was sort of a wonderful thing. Children could read it as a fairy tale, an adventure, and as they got older they'd recognise it for what it really is. It seemed to me that perhaps if I wanted to talk about sex, religion, politics, make some comments against Vietnam and so on, that if I had similar situations involving those subjects happening on other planets, to little green people, indeed it might get by. It did.

In your opinion, which was the most exciting episode to work on?

Probably the most exciting shows were not the best shows. We tried to make the equivalent of half a science fiction motion picture a week. Often it was just a miracle that we got the show into the can by Friday with a beginning, a middle, and an end. I recall that on one of the shows, 'Shore Leave', I was rewriting the show, sitting in a camper, while the actors were acting it. That was a pretty exciting and harrowing and nervous thing. I think the most fun to do was a show called 'The City On The Edge Of Forever' written by Harlan Ellison.

Were there any episodes filmed, or scripts written, for the possible fourth season of *Star Trek*, if there had been one?

No. There have been a lot of rumours... There were 79 episodes, plus the first pilot, which hasn't been shown on TV, by itself.

What did the first script that you wrote for the upcoming *Star Trek* movie consist of?

The first script was a story that had to deal with the meaning of God, as laid out in the Old and New Testaments. Whether God is something much higher and much more further beyond merely an entity who had visited the Garden of Eden.

What reasons did Paramount give for rejecting it?

It was felt by some higher-ups that my script might offend religious people. Perhaps it had just offended *them*. I had had the script read by a couple of Jesuit priest friends, a rabbi, and a number of others, and they were not offended. Apparently, the skin was a little thinner at the top of the studio heads.

What will be some of the changes made in a new *Star Trek*?

I think one area is female equality. Although we have always believed in female equality, and we fought the networks on it back in the Sixties, we were limited in what we could do. The term 'women's lib' wasn't even used then. I think today we could show women in totally equal positions. Although television is still heavily censored, there are a lot of areas that have become open, mostly in relation to sex. We could be a little more honest about that. I think we will begin to reflect the problems of the Seventies, the things on our minds now, rather than problems and things that perhaps were on our minds in those days.

➤ **Will the old cast be back in the movie, and will there be new characters and stars?**

The old cast will be back. I'm sure we can get them all, assuming availability, and I hope they'll all be available. I think, however, we'll look around for new faces. Since we're doing a movie, we probably will cast some big name stars in cameo spots, and things like that. Obviously we want people other than just *Star Trek* fans to be attracted to the film. We would like to have a movie that anyone might be interested in seeing, while at the same time not disappointing the *Star Trek* people.

Will the people who worked behind the scenes on *Star Trek* also be returning?

Well, I thought they were the best then, and I do now. I've chatted with all of them, and I think it's like it is with the actors: if available, I think they'd all like

to come back. Some of them have gotten awfully expensive since I first hired them; some were just assistant people when *Star Trek* started. We knew we had a crushing burden to make the show – everyone said it was impossible to make it. One way I thought we might be able to do it was to find very bright people and promote them to department heads. With this being their first opportunity, we figured they would run, not walk – really, really go – and not be upset at 12-hour days and so on.

Would you rather *Star Trek* continue as a series of films like *Bond*, or as a recurring series of TV movies, such as *Columbo*?

We would prefer *Star Trek* to come back on the air, which is an idea that the network has indicated that they like very much, assuming that the movie is a success. That way we do it as a number of ninety-



Roddenberry pushed *Star Trek* into tackling controversial issues most put to one side.



Gene Roddenberry's legacy lives on, with JJ Abrams's reboot taking *Star Trek* into the new millennium.

minute or two-hour shows each year. It's better for us because we have a chance to polish the series, get better budgets, and good directors.

In saying that we'll solve some of the problems we have today, and that we'll still even be around in 200 years, *Trek* was a very optimistic show. Do you still feel as hopeful?

I feel optimistic about mankind. I never said in *Star Trek*, however, that their time of great peace, achievement, and really adult reasoning in civilisation was necessarily a direct and uninterrupted outgrowth of our present society, with its considerable interests in materialism and so on. I think man's progress has always been in the order of three steps forward and two back. We build, usually, new civilisations on top of old ones that have crumbled. The idea of our civilisation crumbling and having to build a new one is very frightening, but I think we can make it. If I didn't, I wouldn't have a 22-month-old son. I think we'll very likely have to go through a dark ages and get knocked around quite a bit to wake up. But this doesn't mean that I'm not optimistic about mankind. I think that we are remarkable creatures and that we will make it. It's just that the way of getting there may be a little jumpier than most people conceive.

What's your explanation of the phenomenon *Star Trek* has become?

I really have no single good explanation. We've noticed, very much, that our show appeals to young-minded people. Whether they're eight or eighty, the one thing all our fans seem to have are young minds. I think, of course, that any show that comes along in a time when people are saying that everything's all over with, and the series says, "Wow! It's really just beginning. There's challenge and adventure tomorrow like you've never seen..." it will probably be very exciting for them. I think probably the other thing we've noticed most is that in a time of anti-heroes, we portrayed real heroes, almost old-fashioned in their beliefs: personal integrity, their word was their bond,



Star Trek was a credit to the genre, and is now one of its biggest properties.

"IT WOULD WORRY ME IF OVER THE NEXT 25 YEARS, TV REMAINS THE TOOL OF MERCHANDISING PEOPLE"

and other things like that. I think that today, people are hungry for images that they can follow.

How do you feel about some of the science fiction shows that are being done today?

I think that some of the opticals and special effects are splendid. I think that some producers, unfortunately, are making a mistake that science fiction has been making in films and television for many years, which is to forget that good stories are about people. Basically, you must have characters and character development. Gadgets will not carry you, and some of these shows are depending too much on gadgetry.

How do you feel about violence in television, and films?

My feeling on violence is a little different from most; I think that most comments on violence are too simplistic. I think violence in drama, when properly

motivated, is all right. I object to non-motivated violence. I object to sparking up a cowboy movie with some socks in the jaw. I know from my own life experience that a fist in the jaw from a man causes broken teeth and bones, and it hurts. I don't think we should have violence of that type. On the other hand, I think there has been too little violence in some other areas. I think that if our war movies for the past 25 or 30 years had shown violence as it really is in war, where you don't clutch your breast and die cleanly, but you lay out there screaming your guts hanging out, there would have been a lot less people anxious for running the Vietnam war. I think it depends on how you use violence.

What advice would you give someone trying to break into writing?

I would give them the same advice my writing professor at Columbia University gave me many years ago.

RODDENBERRY INTERVIEW



Roddenberry's characters remain some of sci-fi's most iconic.



He used to look at the class, assume we were above average intelligence – if we weren't, we had no business being there; that we were omnivorous readers – which we should have been, and he would say, "Anyone in this class willing to write 3 million words for free of charge can probably begin to sell something." He would then finish off by saying, "Fortunately, 30 out of 40 of you will give up. I say fortunately, because otherwise we'd be up to our neck in writers."

For years, television has played an important part in American people's lives. What do you think about the future of TV?

I'm very concerned about the way television is going and what it can become. We are beginning to realise with certain studies coming out of UCLA, Harvard and other places, that television has an enormous impact on people, much stronger than was ever before recognised. It would worry me if over the next 25 years, television remains merely the tool of merchandising people, who use TV solely to sell products. I'm worried about the future of a country which is being bombarded with sound and image, in which the sole basis of whether it gets on the air is will it, or will it not, sell toothpaste, soap, beer and so on. I think we are going to have to protect ourselves from TV by going to some kind of pay TV – not that we don't pay for it now. We pay a tax on television with every bar of soap we buy. Probably the phoniest cry you'll ever hear is, "Don't pay for what you're getting for free!" You're already paying, except that you're just paying for a lot of stuff you don't want. ☺



Show

Details

1973-4 // 22 x 30 mins

Creator

Gene Roddenberry

Cast

William Shatner, Leonard Nimoy, James Doohan, Nichelle Nichols, George Takei



Star Trek

THE ANIMATED SERIES

■ Filmmation, the final frontier. These are the voyages...

WORDS JAMES RUNDLE

Following the cancellation of *Star Trek: The Original Series* in 1969, the adventures of Kirk and his crew were continued in a short-lived animated series by Filmmation, produced in 1973. The entire original cast, with the exception of Walter Koenig due to budgetary constraints, voiced their characters, although it took the

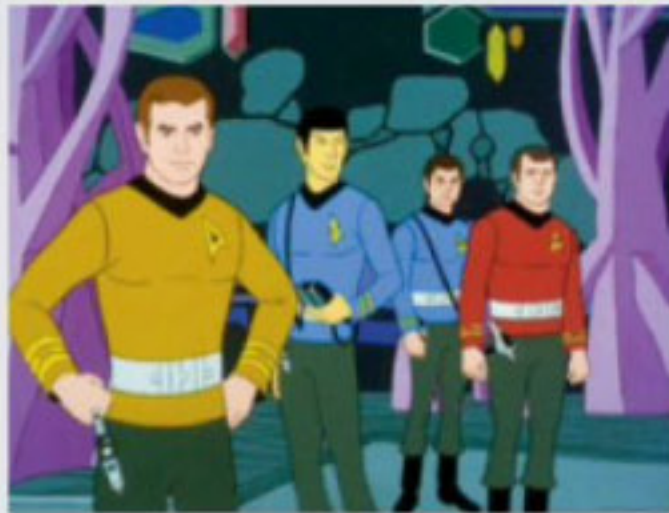
intervention of Leonard Nimoy to ensure the inclusion of Nichelle Nichols and George Takei. Although originally intended as a family show, the series did not perform particularly well, even going so far as to be de-canonised by Roddenberry's office (although this seems to have been reverted in recent years).

The Animated Series has since been released in its entirety onto DVD, and Alan Dean Foster has novelised all 22 episodes under the name of *Star Trek Logs*. The show has gained a cult appeal among *Star Trek* fans, particularly since its home release, and it is often held up as one of Filmmation's greater achievements.



STAR TREK The Animated Series

S1.E1: BEYOND THE FARTHEST STAR
Original air date: 8 September 1973



On a mission to the edge of the galaxy, the crew encounter an incredibly old ship that houses an ancient evil. When the entity is inadvertently beamed aboard the Enterprise, Kirk and his crew must find a way to stop it or destroy themselves to contain it.

VERDICT ★★★★★

If only *The Original Series* could have done this in live-action during the Sixties.

S1.E6: THE SURVIVOR
Original air date: 13 October 1973



While on patrol near the Romulan Neutral Zone, the Enterprise discovers a ship manned by a noted Federation hero, missing for over five years. All is not how it seems, though, when an alien assumes the form of Kirk and orders the ship into Romulan space.

VERDICT ★★★★★

Even though this could have been filmed rather than animated, any Romulan is a good Romulan.

S1.E2: YESTERYEAR
Original air date: 15 September 1973



Mr Spock discovers that he has altered the timeline after a trip through the Guardian of Forever, causing his own death during his childhood. He can only repair the damage if nothing else is changed, on a journey that will define both past and present.

VERDICT ★★★★★

Almost universally regarded as the best episode of *The Animated Series*, and with good reason.

S1.E7: THE INFINITE VULCAN
Original air date: 20 October 1973



Sulu is poisoned by an alien plant, and eventually saved by an alien race brought to the planet by a scientist who survived Earth's Eugenetic Wars. Spock is then cloned with views to creating a master race, but he will not survive the process unless it is stopped.

VERDICT ★★★★★

Spock is the ideal of a master race. Um, really? We would rather be Kirk...

S1.E3: ONE OF OUR PLANETS IS MISSING
Original air date: 22 September 1973



The Enterprise becomes embroiled in a race against time after they encounter a giant cloud creature that feeds on planets. The creature is heading for a Federation colony, and the captain must struggle against the decision to destroy it, or reason with it.

VERDICT ★★★★★

It's nice to see that the franchise remained true to its roots in most versions, at least.

S1.E8: THE MAGICKS OF MEGAS-TU
Original air date: 27 October 1973



The Enterprise is caught within a spatial vortex, where the laws of physics do not apply and magic is very possible. However, the realm's inhabitants seek to put Kirk and the crew on trial for the sins and wickedness of humanity in times long past.

VERDICT ★★★★★

From a modern perspective, the humanity on trial idea really has been done to death.

S1.E4: THE LORELEI SIGNAL
Original air date: 29 September 1973



The crew are investigating a region of space where starships disappear periodically, when the male personnel become affected by signals emanating from a planet. Uhura must take command and rescue the men before their vitality is drained fully.

VERDICT ★★★★★

Certainly significant for Uhura's role, but the idea seems a bit tired in itself.

S1.E9: ONCE UPON A PLANET
Original air date: 3 November 1973



The crew visit an amusement park planet (first seen in *The Original Series*) for shore leave and relaxation. However, events take a terrible turn when the master computer decides that it now resents being made to serve humans, and takes Uhura as a prisoner.

VERDICT ★★★★★

Even though it feels as if the writers didn't say what they really wanted to, it's still fun.

S1.E5: MORE TRIBBLES, MORE TROUBLES
Original air date: 6 October 1973



While transporting emergency relief supplies to a planet struck by famine, the Enterprise comes across a Federation scout ship under attack by a Klingon vessel. When they rescue the ship, however, they find it carrying a peculiar cargo of its own.

VERDICT ★★★★★

The Tribbles are rubbish. *Trek* fans complain about the Ewoks and Jar Jar, but honestly...

S1.E10: MUDD'S PASSION
Original air date: 10 November 1973



The Enterprise receives an arrest warrant for Harry Mudd, who has been discovered selling love crystals in the latest of his criminal capers. In his escape attempt, the crystals inadvertently affect the entire crew of the ship, with bizarre consequences.

VERDICT ★★★★★

A bit of Harry Mudd is never a bad thing, and it's nice to see him make a comeback.

FILMATION

Defining childhoods



Influence 1
The New Adventures Of Batman (1977)

Encountering both traditional *Batman* villains and original antagonists, the duo had help from Bat-Mite. The show ran for 16 episodes and was voiced by Adam West and Burt Ward.



Influence 2
The New Adventures Of Flash Gordon (1979)

Probably Filmation's finest achievement, this was a homage to the Thirties comic. Running for two seasons, it dealt with Flash's adventures on Mongo.



Influence 3
Jason Of Star Command (1979)

Jason worked as an agent for Star Command, fighting evil in the galaxy. The 28 episodes were produced at such a high budget, it was the most expensive children's show of its time.



Influence 4
He-Man And The Masters Of The Universe (1983)

Retaining a large cult following even to this day, *He-Man* was based on Mattel's toy line. It was notable for challenging advertising laws to children.



Influence 5
Bravestarr (1987)

Bravestarr told the story of a Native-American cowboy who brought the word of the law to the law-less New Texas. It's notable for its moral lessons, particularly on drugs.



SciFiNow RETROSPECTIVE

Star Trek: The Animated Series

BEST EPISODE

Yesteryear



Break 1

Young Spock is attacked in the wilderness by a wild and vicious le-matya.



Break 2

His pet sehlat I-Chaya faces off against the le-matya in a battle to the death.



Break 3

Older Spock intervenes when the sehlat is mortally wounded, saving his younger self.



Break 4

A Vulcan Healer arrives and presents Young Spock with a life-changing decision.



Break 5

Spock chooses the logical choice of euthanasia, thus following his father's path.

VERDICT

At once emotive, exciting, and crucially important for Spock, this scene gives a valuable insight into why the science officer chose his Vulcan side over his more human impulses.



It's a jelly bean Jim, but not as we know it...

S1.E11: THE TERRATIN INCIDENT

Original air date: 17 November 1973



The crew are observing a supernova, when a century-old signal is discovered and traced to a nearby planet. While in orbit, the Enterprise is struck by an energy beam that causes the crew to shrink, and unless a cure is found they will quickly lose control of the ship.

VERDICT ★★★★★

This just wasn't the best idea, and the episode itself isn't all that great either.

S1.E12: THE TIME TRAP

Original air date: 24 November 1973



The Enterprise is attacked by several Klingon vessels while exploring a notorious region of space. During the battle, the ship and a single Klingon battlecruiser are drawn into a timeless dimension, where they will be destroyed unless they can work together.

VERDICT ★★★★★

Certainly one of the strongest episodes, that highlights just how different the Klingons were.

S1.E13: THE AMBERGRIS ELEMENT

Original air date: 1 December 1973



Kirk and Spock are transformed into aquatic life forms while exploring the planet Argo, a world covered by vast oceans. The inhabitants of the planet hold the key to the men's recovery, but detest all air breathers and seem unwilling to help.

VERDICT ★★★★★

A good episode, but it doesn't hold a candle to some of the best in *The Animated Series*.

S1.E14: THE SLAVER WEAPON

Original air date: 15 December 1973



Spock, Uhura and Sulu are en route to deliver an ancient artefact known as a stasis box to Starbase 25, a device in which time has no meaning. However, when they land on an ice planet, the hostile Kzinti lie in wait with plans of their own to set in motion.

VERDICT ★★★★★

Now this is what *The Animated Series* should have been about. Furry cat people. *Evil* furry cat people.

S1.E15: THE EYE OF THE BEHOLDER

Original air date: 5 January 1974



In the course of investigating the disappearance of a science team, the Enterprise travels near Lactra VII, where they find the abandoned ship absent of any crew. After beaming down to the planet the crew is captured by the Lactrans, who wish to keep them in a zoo.

VERDICT ★★★★★

The idea of a superior race observing humanity has been done to death, but it's handled well here.

S1.E16: THE JIHAD

Original air date: 12 January 1974



A select team of individuals is pulled from across the galaxy, including Spock and Kirk, to discover the location of a stolen sacred artefact. If the object is not returned before it is discovered missing, it will ignite a holy war across known space and beyond.

VERDICT ★★★★★

An excellent episode, which blends adventure and observation in true *Trek* fashion.

STAR TREK: THE ANIMATED SERIES

Retrospective

S2.E1: THE PIRATES OF ORION

Original air date: 7 September 1974



When an outbreak of a normally innocuous virus aboard the Enterprise threatens Spock's life, the crew desperately pursue an Orion pirate vessel, which has hijacked the ship containing medicines needed to save the Vulcan's life.

VERDICT ★★★★★

It's good to see such a formidable race as the Vulcans have their own weaknesses, and to see more of the Orions.

S2.E4: ALBATROSS

Original air date: 28 September 1974



Dr McCoy is indicted for mass murder. When the Enterprise delivers medical supplies to the planet Dramia, it is believed by some that some vaccinations that he carried out years ago led to a virulent plague that wiped out most of Dramia II's population.

VERDICT ★★★★★

A complex and highly enjoyable offering, which highlights just how good a character Bones was.

S2.E2: BEM

Original air date: 14 September 1974



An observer from the newly discovered planet Pandro accompanies the Enterprise on a series of exploratory missions, although it soon becomes clear that he is not helping, but hindering the work in a test of the Federation and its worth.

VERDICT ★★★★★

Not good, not bad, just borders on mediocrity at times. Just not the 'test' scenario *again*, please.

S2.E5: HOW SHARPER THAN A SERPENT'S TOOTH

Original air date: 5 October 1974



Following a signal from an ancient probe, an alien who claims to be Kulkulkan, an ancient Mayan god, contacts the Enterprise. The entity wants to be worshipped as he once was, and sets the crew a puzzle that will lead to their destruction if not solved.

VERDICT ★★★★★

The heavy Shakespearean themes lend themselves well to this episode, which can be enjoyed on many levels.

S2.E3: THE PRACTICAL JOKER

Original air date: 21 September 1974



When the Enterprise is attacked by three Romulan warbirds, Kirk takes refuge inside a nearby gaseous energy field. The computer is affected severely, however, and begins to develop an unwanted and potentially dangerous sense of humour.

VERDICT ★★★★★

The computer just isn't funny. This episode isn't funny. Irreverence works well in *Trek*, but only in small doses.

S2.E6: THE COUNTER-CLOCK INCIDENT

Original air date: 12 October 1974



The Enterprise is transporting its first commander and his wife to a conference on Babel, when a botched rescue attempt finds them in a parallel universe where time runs in reverse. The crew must find a way out, before they become too young to operate the ship.

VERDICT ★★★★★

We really are sick of 'they become children' storylines. It's better than *The Next Generation's* 'Rascals', but not by much.

The animated format allows for stories that would otherwise never have been possible using the effects (and budgets) of the time.



WORST EPISODE

The Practical Joker



Break 1

Rather suspicious stains mark the beginning of the practical jokes.



Break 2

Spock's microscope reveals more than meets the eye as the pranks continue.



Break 3

Scotty has a bit of an accident in the mess hall, and blames other crew members.



Break 4

Kirk's washing goes a little awry as Spock begins to piece the clues together.



Break 5

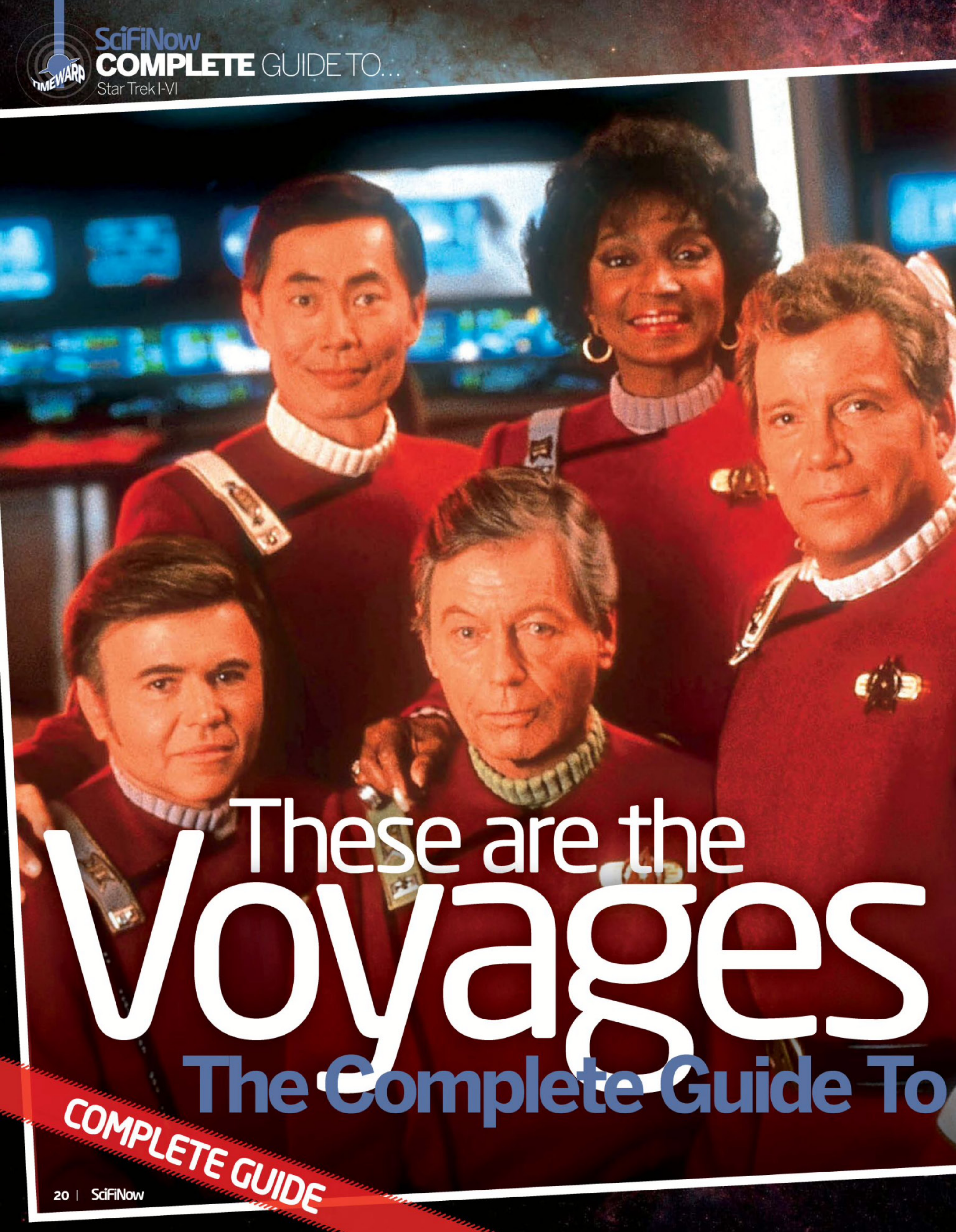
When a deck becomes covered in ice, Spock realises the identity of the culprit.

VERDICT

A series of unfunny and unfortunate events do little for the show but lessen its standing. *TOS* is at its most humorous when unintentional, not when force fed to the audience.

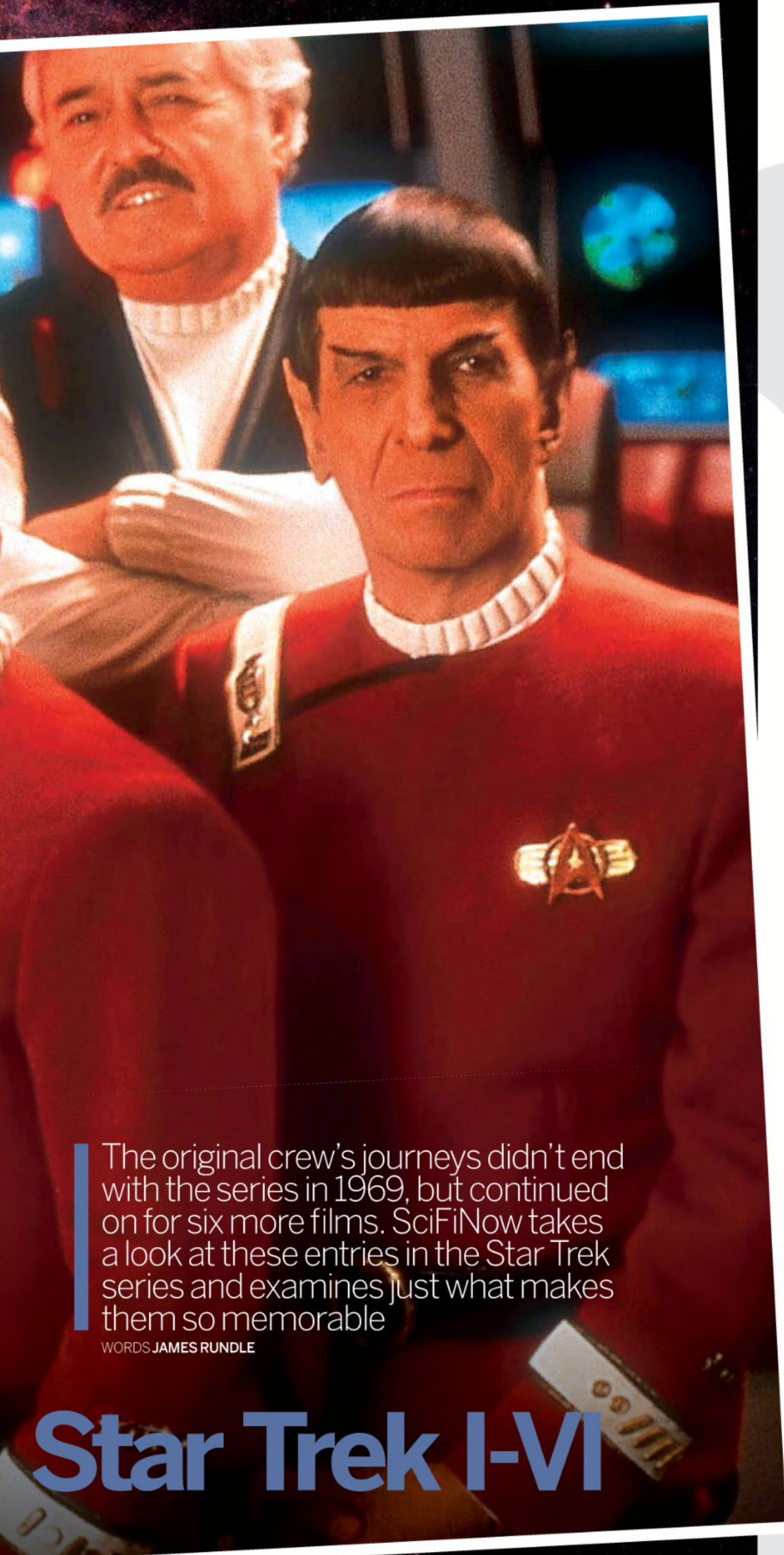


SciFiNow
COMPLETE GUIDE TO...
Star Trek I-VI



These are the **Voyages** The Complete Guide To

COMPLETE GUIDE



The original crew's journeys didn't end with the series in 1969, but continued on for six more films. SciFiNow takes a look at these entries in the Star Trek series and examines just what makes them so memorable

WORDS JAMES RUNDLE

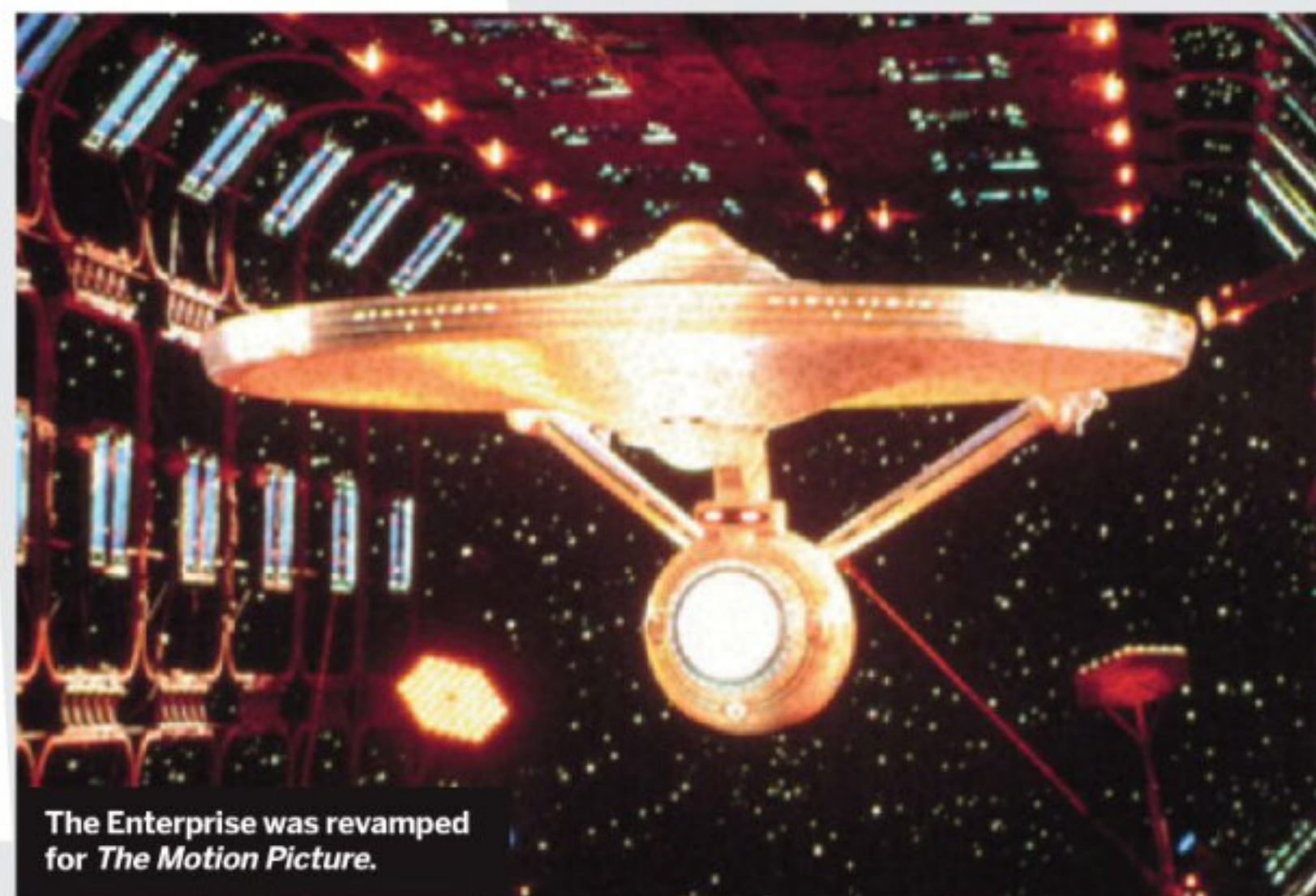
Star Trek I-VI



The *Star Trek* franchise has spawned a wealth of material that expands far beyond the three season series that first debuted on 8 September 1966. From spin-off series, to practically a library of novels and ten movies, it can sometimes be difficult to sort one from the other.

Starting in 1979 with *Star Trek: The Motion Picture*, Kirk and his crew made the transition to the big screen ten years after the original missions of the Enterprise ended. With a greatly enhanced budget and a wealth of background knowledge, as well as the original cast, storylines were available on a far more grandiose scale than could ever be achieved with the sets and props available. The sequels then followed periodically, starting with a three-movie story arc that began with *Wrath Of Khan* and ended with *The Voyage Home*, eventually giving rise as well to a new television series in the form of *Star Trek: The Next Generation*. The story of the movie production is almost as fascinating as that of the show to begin with, particularly since the sixth film saw not only the end of the original crew in their complete form on the big screen, but also the passing of Gene Roddenberry. With this came the next era of *Star Trek*, which saw many of the staples and conventions set in place by Roddenberry himself disregarded as the show continued to evolve, both in terms of film and television.

Unravelling the movies can be difficult, not least because of the number of them, and their later inaccessibility to those who haven't seen the preceding instalments. For instance, it would be difficult for people who haven't seen *The Search For Spock* to understand Kirk's hatred of the Klingons in *The Undiscovered Country*. Likewise, people fresh to the films might be puzzled by the fact that the crew is piloting a Bird Of Prey in *The Voyage Home*. This guide sets out what each film is about, explains the more obscure concepts, and takes a look at what went on during the production of *Star Trek I-VI*. ➤



The Enterprise was revamped for *The Motion Picture*.



SciFiNow

COMPLETE GUIDE TO...

Star Trek I-VI

Phase II and the legacy of The Motion Picture

Coming back to where it all began



ANNOUNCED ON 17 June 1977, *Star Trek Phase II* was meant to be the next instalment of the franchise, having come about due to several failed attempts at making a film having taken place over the course of the decade. The original crew was due to reprise their roles, with the notable exception of Leonard Nimoy, who declined involvement due to his stage commitments and several issues that existed between the studio's marketing department and himself. Also introduced would be several new characters, such as Commander Willard Decker, Lieutenant Xon, and Lieutenant Ilia, two of which would later be used in *The Motion Picture*. Production progressed to a significant level, with 12 episodes

written and test footage shot, although no actual episodes were filmed. Unfortunately (or fortunately, depending on your perspective), *Phase II* was tied to the Paramount Television Service, an experiment in creating a fourth TV network. Ultimately, it would go on to become UPN nearly 20 years later, but when it folded, the plans for *Phase II* were also shelved.

The news wasn't all bleak, however. The proposed pilot episode, 'In Thy Image', was adapted into what would become the first *Star Trek* film. Also, during the 1988 writers' strike, unused scripts from *Phase II* were dressed up to ensure the continuation of *The Next Generation*. As a result, the show has had a large impact on *Trek*, even if it is not considered to be canon.



Ilia And Decker

Originally planned to be characters in the *Phase II* series, Ilia and Decker instead appeared in *The Motion Picture*, and in a different form in *The Next Generation*. Their characters are said to have inspired those of Commander William Riker and Deanna Troi, although they never interfaced with a living machine in the end (that particular adventure being reserved for Captain Picard).



The Borg

In the non-canon novels and games, V'Ger is said to have encountered (and in one case, created) the Borg. According to these sources, V'Ger created the drones to assimilate races in order to further its pursuit of knowledge. While not accepted as canon, *The Star Trek Encyclopaedia* does state that Roddenberry intended the 'planet of living machines' that the probe encountered to be the Borg homeworld.



DID YOU KNOW?

Star Trek: The Motion Picture is the only film in the franchise where phasers aren't fired from ship to ship or from person to person.

While not the best received, *The Motion Picture* was one of the more influential films of the franchise.



It's life, Captain, but not as we know it...



Set after the voyages of the Enterprise, Kirk has been promoted to the rank of Admiral, and now runs Starfleet Operations on Earth.

When reports of a massive energy cloud heading towards the planet emerge from Klingon space, Kirk must take control of the Enterprise once again, and stop it before it's too late. Along the way though, the crew discovers that what they perceive events to be is not always the case.

Production on a *Star Trek* movie started long before *The Motion Picture* came into existence, beginning in 1974 after fan drives and syndication of the existing episodes. *Phase II*, the aborted follow up television series, famously provided the basis of the script for the film with its pilot episode 'In Thy Image' in 1977, when Michael Eisner declared that "[Paramount has] been looking for a *Star Trek* movie for five years, and this is it". The timing was impeccable, with *Star Wars* making waves in cinemas worldwide, the studio now not only had proof that sci-fi could still draw the crowds, but also a basis on which to contrast their own

film. Rather than follow what was seen as a fantasy film in space by many genre purists, *The Motion Picture* took a route more common to films such as Stanley Kubrick's *2001: A Space Odyssey* instead of pulp sci-fi, with the original tagline stating that "There is no comparison".

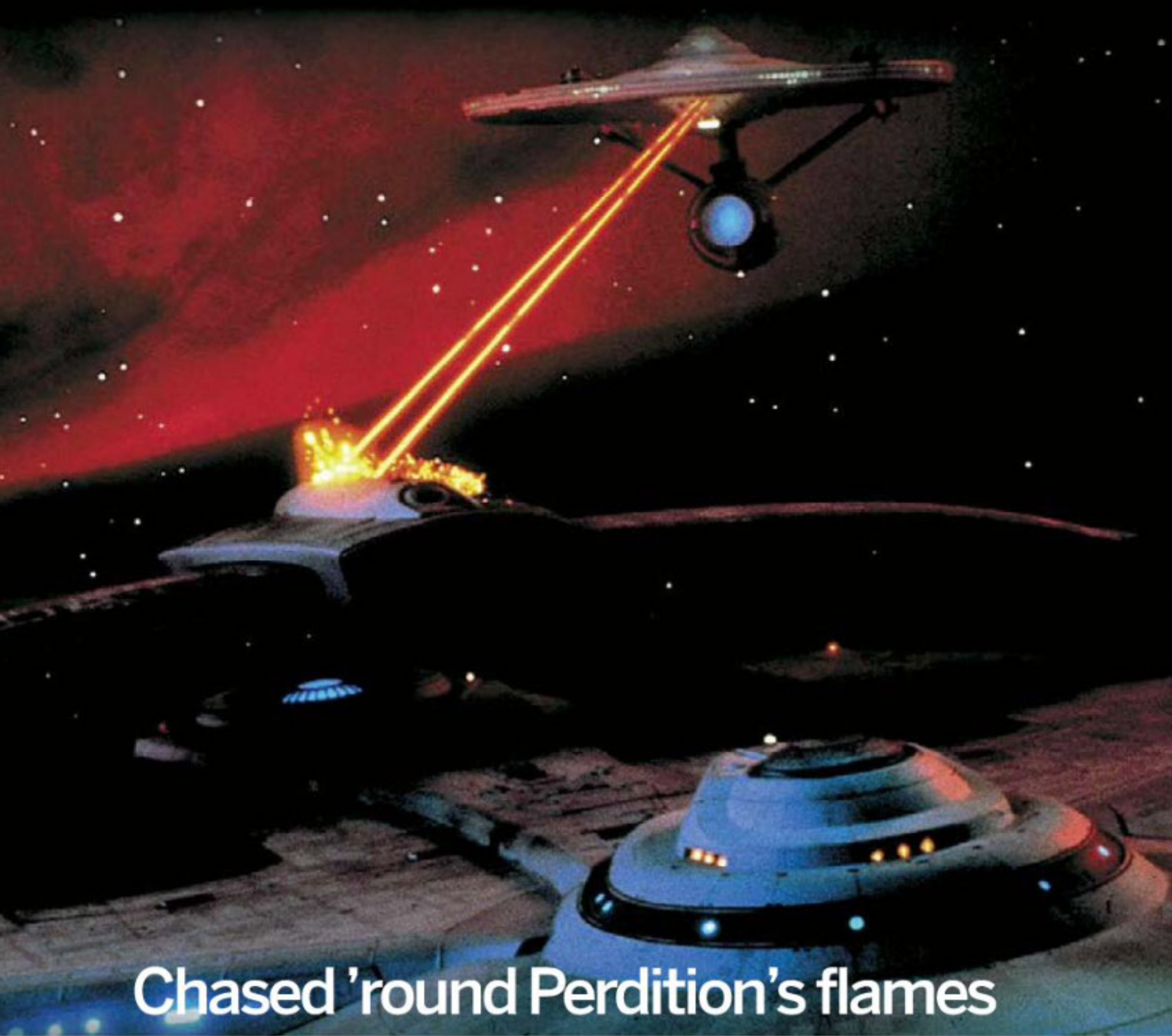
While Bob Collins was initially slated to direct, the studio wanted a director with a more recognisable name and greater experience attached to the project, so Robert Wise was brought in to helm. Likewise, the effects house was soon deemed to not be up to the task, and so Douglas Trumbull's visual effects company was given the responsibility of producing the goods. The production was further troubled, however, by the excessive levels of rewrites and re-shoots demanded by the cast and crew. As a result, it can often seem disjointed and slow on occasion, however, Robert Wise was given the opportunity to re-edit the film to how he originally wanted it presented with the DVD release, a version that is widely regarded as being the superior edition.



BEST SCENE

The Enterprise Revealed

Scotty's roundabout route to showing Kirk the ship may be frustrating, but the first look and the score make this a special moment for anybody watching the film for the first time.



Chased 'round Perdition's flames

Star Trek II THE WRATH OF KHAN



Widely regarded as the best of the *Trek* films, *The Wrath Of Khan* went into production in the early Eighties,

following what was perceived as the relative failure of *Star Trek: The Motion Picture* at the box office. On a budget of \$11 million, it remains the cheapest produced *Trek* film to date, even when adjusting for inflation.

When the USS Reliant searches for a testing ground for Project Genesis, a top secret Federation endeavour, they accidentally come across the survivors of the SS Botany Bay, marooned by then-Captain Kirk on Ceti Alpha V years before during the events of 'Space Seed'. Khan, a genetically engineered superhuman, takes over the ship with his men and swears vengeance on Kirk for unwittingly

condemning them to a lifetime of suffering on a barren world.

The story of *Khan* is actually an amalgamation of three separate *Star Trek* scripts by Jack Sowards, Samuel Peeples and Harve Bennett, with director Nicholas Meyer taking elements and characters from all three to create the script in a matter of weeks. Meyer also noted that he attempted to imprint a more naval feel onto the film, reflected by his study of Horatio Hornblower novels (regarded as an inspiration for the show by Roddenberry) and in the score, which differed from *TMP*'s heavy, dark tones.

Khan was received extremely well by critics and fans, with many praising both its accessibility for new fans as well as the shocking ending that involved the death of Spock. Rumours had circulated for a long time that Spock would die during the

film, so as a result Meyer wrote in the Kobayashi Maru scene at the beginning in which the officer pretends to be dead, thus distracting attention away for the rest of the film. The film grossed over \$78 million, setting the record at the time for the highest opening weekend box office takings in history. Although this figure is less than the \$139 million taken by its predecessor, *Khan* was regarded as more profitable due to its lower production costs. In addition, good experiences on set convinced Leonard Nimoy to stay on for more *Star Trek* sequels (Spock's death at the end of the film was originally intended to be permanent).



BEST SCENE

I have, and always shall be, your friend
Spock's sacrifice is touching, and easily one of the most emotionally powerful moments in the series.

KHAN!!!

Tyrants, superhumans, and superdoctors

The Wrath Of Khan wasn't the first appearance of the titular despot in the series. The first-season episode 'Space Seed' established his return to the *Star Trek* universe, and fleshed out his backstory in a number of ways. In *Star Trek* canon, towards the end of the 20th Century, experiments took place to create a new breed of man that was faster, stronger, and more intelligent than his normal counterparts. These Augments, as they came to be known, seized power in more than 40 countries simultaneously, ruling over a full quarter of the Earth's population

for a period of time. They were eventually unseated in a conflict that was known as the Eugenics Wars, at the conclusion of which Khan took himself and 80 of his most dedicated followers into space in cryogenic suspension, aboard the SS Botany Bay. The Enterprise encountered the vessel nearly 80 years later, and after thwarting an attempt to commandeer the vessel by Khan and his crew, exiled them on the planet Ceti Alpha V. Not six months after they left, however, an unforeseen disaster caused the planet to become almost uninhabitable, with all living creatures extinct

apart from a virulent race of worms that killed 20 of Khan's followers (including his wife), an event which set his hatred of Kirk into a new, pathologically intense level.

As a result of the Eugenics Wars, genetic enhancements were banned in the Federation, although several instances occurred in which the process was used again, most notably by Dr Arik Soong (a descendant of Data's creator). Dr Julian Bashir of *Deep Space Nine* was also a recipient of genetic manipulation that altered his learning disabilities and near-retardation into genius.



KEY CHARACTERS

The many faces of *The Wrath Of Khan*



Khan Noonien Singh
(Ricardo Montalban)

A genetically enhanced man who once ruled over South-east Asia on Earth, Khan escaped in a cryogenic sleeper ship. When Kirk found him, Khan was exiled and swore revenge.



Dr Carol Marcus
(Bibi Besch)
Dr Marcus is a scientist on

Project Genesis, an endeavour that seeks to transform uninhabitable worlds into relative paradises, fit for colonisation. She had a son with Kirk, and has had no contact with him in years.



Dr David Marcus
(Merritt Butrick)
Dr David

Marcus is the son of Dr Carol Marcus and Captain James T Kirk. He is massively distrustful of the Captain and fiercely protective of his mother, who he works beside on Project Genesis.



Lieutenant Saavik
(Kirstie Alley)
Saavik is the latest

addition to the Enterprise crew, shown taking the final stages of her training in the Kobayashi Maru scenario. She is half-Vulcan and half-Romulan according to the expanded novels.



Captain Clark Terrell
(Paul Winfield)
Terrell is

the commander of the USS Reliant, which was originally assigned to be at the disposal of Project Genesis. However, he was captured with Chekov by Khan and coerced into carrying out his bidding.



Joachim
(Judson Scott)
Joachim was a genetically

augmented human who followed Khan during his reign of tyranny. He was also one of those who fled with the despot, as well as being Khan's right-hand man before and during their exile on Ceti Alpha V.



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COMPLETE GUIDE TO...

Star Trek I-VI



Despite what this may look like, it really was getting hot in there.



You would've thought they'd have found a way to stop consoles sparking by now.

Star Trek III

THE SEARCH FOR SPOCK

Turning death into a fighting chance for life



After *The Wrath Of Khan* delighted *Trek* audiences everywhere and (arguably) reinvigorated the *Trek* franchise from its flagging form following

The Motion Picture, fans were anticipating what would come after the shock death of Spock and the lack of resolution to the Genesis planet storyline. The story revolves around McCoy's increasingly bizarre behaviour, leading the Captain to realise that his mind meld with Spock before the Vulcan's death transferred his katra, or soul, to the physician. Since Spock's coffin crashed on the Genesis planet at the end of the preceding film, the Captain and crew must find a way to separate their consciousnesses, otherwise both will be lost.

The production of *Search For Spock*, directed by Nimoy as a result of his bargain with the studio that Spock would indeed return (although Jamie Goldsmith was previously considered), had several stumbling blocks along the way. During production, the great fire at Paramount studios occurred, threatening to disrupt the shooting schedule immensely. Famously, William Shatner helped combat the fire until more firefighters could

arrive, although he later said that his motivation for this was so he wouldn't miss shooting days for *TJ Hooker*. Likewise, the villains of the film were initially intended to be Romulans, however, the studio decided it wanted Klingons as the primary antagonists, due to their easily recognisable (and thus marketable) qualities.

At a budget of \$17 million, *The Search For Spock* can be considered a relative success with its gross worldwide revenue of around \$87 million. However, it is often regarded as one of the weaker films in the series by both fans and critics, who noted that it was overly sentimental and far too much of a contrast compared to the action of its predecessor. Indeed, following *Khan*, *Star Trek* veered wildly in its tone, from the humour of *The Voyage Home* to the bizarre mix of dark existentialist themes and comedy in *The Final Frontier*. It wasn't until *The Undiscovered Country* that the balance was struck.



BEST SCENE

What have I done?

The Enterprise's destruction rivals the death of Spock as one of the most infamous moments in *Trek*. The pathos that the cast bring to the scene make this hard to forget.

DID YOU KNOW?

Production was placed in jeopardy by the fire at Paramount that William Shatner helped to combat, saving a crewmember, until firefighters arrived.

Unravelling Genesis – Spock's resurrection

How to bring a Vulcan to life in 12 easy steps



STAGE ONE

The Genesis weapon is launched at a dead planet or moon, selected for its lack of natural resources.



STAGE TWO

The weapon detonates in an explosion, triggering the catalysts that will eventually transform the surface.



STAGE THREE

A chain reaction occurs as the weapon's effects spread, consuming the surface with the first stage of terraforming.



STAGE FOUR

The entire surface is covered with the first stage of the process, heating the crust and beginning the chain reaction.



STAGE FIVE

As the first stage effects recede, water appears along with meteorological processes, such as snow.



STAGE SIX

The next stage is almost complete, as large bodies of water, vegetation and weather systems form.



STAGE SEVEN

The once-dead planet has now been transformed fully into a class M world that will fully support biological life.



STAGE EIGHT

Spock's coffin soft lands on the newly created Genesis planet, and the rejuvenating effects begin to take place.



STAGE NINE

The planet's unique properties have in effect resurrected Spock's body in a young form.



STAGE TEN

A mind meld between Spock and McCoy before the former's death transferred his katra, or soul, into the doctor.



STAGE ELEVEN

The rapidly aging Genesis planet has an effect on Spock, also accelerating his natural growth into an adult.



STAGE TWELVE

A ritual named Fal-tor-pan separates McCoy and Spock's personalities, returning each to its rightful owner.

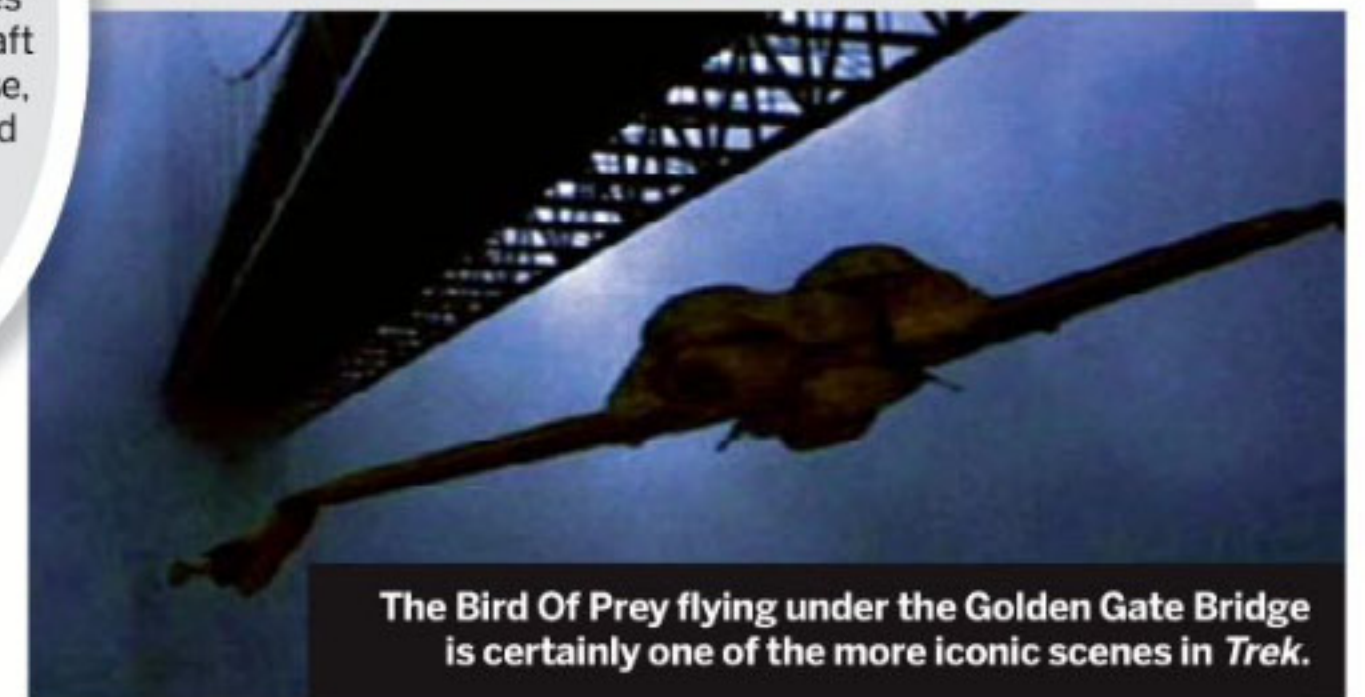
Concept of the katra

Telepathy is the window to the soul



The katra is a Vulcan's essence, or perhaps more accurately, his or her soul. Due to the species' mental capabilities, however, it can be transferred moments before death to another vessel or person, as was seen when Spock transferred his katra to McCoy. The katra has featured

in several episodes of the various TV series as well, most prominently in *Enterprise* when Archer receives Surak's katra. They can be removed, but the process to do this is dangerous to both the host and the soul and as a result is attempted only in the gravest of cases, such as when the receptacle is an unwilling one.



Star Trek IV THE VOYAGE HOME

DID YOU KNOW?

When Pavel Chekov is escaping from the Marines aboard the aircraft carrier Enterprise, an arrow marked 'escape route' can clearly be seen.



The Voyage Home followed the somewhat mixed opinion of *The Search For Spock*, being the third and final part of the trilogy started with *The Wrath Of Khan*.

Now fugitives after the theft and destruction of the Enterprise in the previous film, the crew decide to take their captured Bird Of Prey back to Earth in order to face judgement. When they arrive, however, they find a huge alien probe causing massive environmental and technological difficulties on Earth. When Spock surmises that it is trying to communicate with humpback whales (which were hunted to extinction in the 22nd Century), the crew venture into the past to retrieve a pair, before the Earth is destroyed.

Although the third instalment of the *Star Trek* movie franchise is regarded as being one of the weakest, Leonard Nimoy returned to the chair once

more to direct *The Voyage Home*. Mixing common science-fiction conventions with a firmly tongue in cheek disposition, the film was a critical and commercial success, although not without its store of appropriately comical problems. The whales used in the close-up scenes are actually remarkably accurate and lifelike animatronic versions. After viewing the film on general release, US fishing authorities publicly rebuked the filmmakers for getting too close to the supposed animals in the wild. Likewise, during filming, a live humpback whale swam into the San Francisco Bay, although the crew were unable to capture any footage.

The film was a success critically and commercially, grossing around \$133 million worldwide, making it the most profitable entry in the series, with its budget of \$25 million. Its enduring appeal has been attributed to a number of factors, such as the fact that it is the only *Star Trek* film where a castmember does not die,

and the abundance of memorable scenes. Indeed, in the famous moment where Chekov asks in a Russian accent where he can find nuclear vessels (during the closing stages of the Cold War), the passers by were genuinely oblivious to the filming, and the startled reactions are real. *The Voyage Home* remains one of the most highly regarded of the films, arguably just behind *First Contact*, *The Wrath Of Khan* and *The Undiscovered Country*.

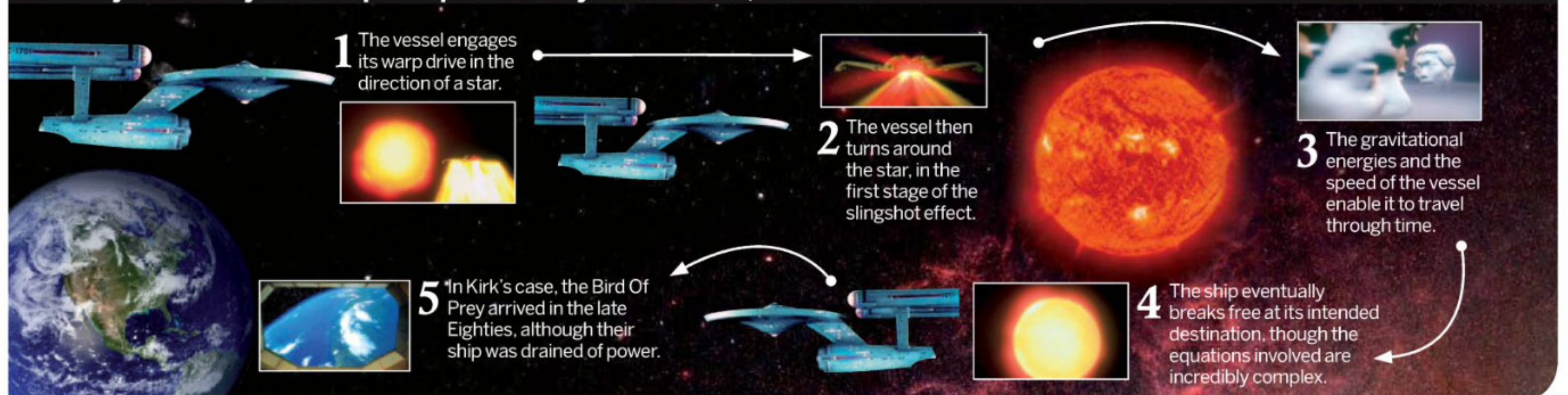


BEST SCENE

Would you mind turning that off? Although *The Voyage Home* is resplendent with humorous and memorable scenes, very few will be able to forget Spock giving the nerve pinch to this Billy Idol wannabe on a San Francisco bus, least of all for the applause he receives afterwards.

How to time travel, Scotty style

What do you do when your flux capacitor packs it in? Fly around the sun, that's what...





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COMPLETE GUIDE TO...

Star Trek I-VI



What does God need with a starship?

Star Trek V THE FINAL FRONTIER



After the events of *The Voyage Home*, Kirk has been demoted to Captain and placed in command of the Enterprise-A, and the crew are enjoying some shore leave. However, a hostage situation

arises on the planet Nimbus III, where it transpires that Spock's half-brother Sybok has taken the hostages in a ruse to gain a starship. His mission is to go to Sha Ka Ree, the famed planet at the centre of the galaxy, where God is rumoured to dwell. Unfortunately, an energy barrier that has never been breached since time immemorial, the true final frontier, protects the galactic centre.

Riding off the back of *The Voyage Home*'s success, *The Final Frontier* was the first (and only) foray into *Star Trek* directing by William Shatner. Paramount initially approached Eric Van Lustbader to write the screenplay, but was unable to work out a financial deal with him, which led to the studio offering fan favourite Nicholas Meyer a chance at another script. Unfortunately, Meyer was also busy, which meant that Harve Bennett and David Loughery were to pick up the slack. Many more problems and troubles plagued the production, with Industrial Light And Magic (the foremost effects house at the time) being occupied with the *Back To The Future*, *Indiana Jones* and *Ghostbusters* series. As a result, the studio turned to a small effects outfit in Hoboken, New Jersey, which limited what they were able to accomplish on screen. Paramount, after the success of *The Voyage Home*, also insisted that more humour be injected into Shatner's original story outline, which was far darker and further reaching than what eventually transpired. Even Roddenberry was not impressed, and considered many of the film's elements to be apocryphal at best, although he would later say



Sybok is one of the more reviled creations of the odd-numbered film curse.

the same about the popular *Star Trek VI*, and both films are still included in the official canon of the storyline.

Star Trek V was considered to be a relative financial failure. Although it grossed \$70 million worldwide against a \$28 million budget, it sold less than half the amount of tickets that its predecessor managed, indeed, the lowest of any *Star Trek* film until 2002's *Nemesis*. The film is also considered to be the weakest out of all the series, along with *The Search For Spock*, and gave rise to the commonly held theory that even numbered *Star Trek* movies (*Wrath Of Khan*, *Voyage Home*, *Undiscovered Country*) are generally decent, while odd-numbered entries (*TMP*, *The Search For Spock*, *The Final Frontier*) are considered to be below average.



BEST SCENE

Jim, you don't ask the almighty for his ID!

The Captain asks the question that everybody was thinking. Really, if you're an all powerful figure, what do you need with a starship?

DID YOU KNOW?

The mountain that we see Captain Kirk climbing at the beginning of *The Final Frontier* is aptly named El Capitan, in Yosemite National Park.

BEYOND THE GALACTIC EDGE

Appearances of the Barrier and (*) in Trek

The Barrier has been seen in several forms during *Star Trek*'s history, both at the centre and the edge of the Milky Way galaxy...



Greg Cox, Pocket Books

The non-canonical *Q Continuum* series established the Galactic Barrier as being a means of protection set up by the titular race, in order to keep a villain named Q and his lieutenants (including a creature named (*), the impostor god encountered in *The Final Frontier*) from wreaking havoc in the galaxy by keeping them out and trapping them respectively.



TOS, S01E01

In the first episode (but second pilot) of *The Original Series*, Kirk and the crew travel to the Galactic Barrier. The various energies kill several members of the crew and transform two into beings of godlike power. One of them comes to regard his former friends as expendable, lesser life forms and pursues his own agenda at the cost of endangering their lives.



TOS, S02E21

A scout ship from an alien race named the Kelvan Empire is crippled by the energies of the Barrier, and its crew hijack the Enterprise to complete their mission. While initially scouting the galaxy for its suitability for conquest and occupation, the Kelvans eventually come to appreciate the benefits of solid form, and cooperate with the Federation.



TOS, S03E05

A man is driven mad by the sight of an ambassador from the Medusan race, and in a fit of insanity sends the ship past the Barrier at speeds too high for it to be affected. Spock must mind meld with the ambassador, whose race is famed for their exceptional navigational abilities, in order to pilot the ship back into our own galaxy, but this comes with exceptional risks.



The Undiscovered Country set the ground for a new way of thinking for Trek.

DID YOU KNOW?

The subtitle 'The Undiscovered Country' originates from Hamlet's soliloquy. Gene Roddenberry died 48 hours after viewing this film.

Star Trek VI

THE UNDISCOVERED COUNTRY

Experiencing Shakespeare in the original Klingon



While on patrol, Captain Sulu and the Excelsior encounter an energy shock wave that emanates from the Klingon homeworld. Before long, the

Empire begins suing for peace with the Federation, after it is revealed that the moon Praxis has exploded and will deplete their world's atmosphere within 50 years. A summit is held between the Chancellor and Kirk, but things go badly wrong when the former is assassinated and it seems as if the Enterprise opened fire. Kirk and McCoy are put on trial and sent to a Klingon gulag, while Spock must unravel the mystery.

The last of the films to feature the original cast together, *The Undiscovered Country* saw the return of Nicholas Meyer, director of *Wrath Of Khan*. The film is a loose allegory for the collapse of Communism in the USSR, which was in progress at the time of production. Indeed, several references in the film have direct parallels in real life, such as the trial scene where Kirk is told to answer without

waiting for the translation (a direct allusion to US Ambassador Adlai Stevenson's verbal battle with Soviet Ambassador Valerian Zorin during the Cuban Missile Crisis), as does Kirk's speech to the peace assembly, which references and contradicts Francis Fukuyama's 'End Of History' essay.

Undiscovered Country is seen as one of the best of the *Trek* films, with the franchise at a point where it was ready to accept the need for change due to the aging appeal and states of the original crew. Indeed, the entire film can be seen as a metaphor for this change, due to the historic peace proceedings between the Klingons and the Federation, as well as the fact that the crew realise this is their last mission together. As Kirk says, however, this is not the last mission of a ship bearing the name Enterprise.



BEST SCENE

To be, or not to be?
The destruction of General Chang's Bird Of Prey is a seminal moment in the film, not only leading the crew to victory, but also demonstrating how they have moved on.

The Path To Peace

The Klingon-Federation conflict and its legacy



2251 – First Contact between the Federation and the Klingon Empire, when a Klingon vessel crashes in Oklahoma (*ENT: Broken Bow*).



FEDERATION–Empire Cold War. A series of border skirmishes occur that the Empire regards as an extreme annoyance.



2251 – First Contact between the Federation and the Klingon Empire, when a Klingon vessel crashes in Oklahoma (*ENT: Broken Bow*).



2267 – Federation-Klingon war breaks out over Organia. The Organians impose a peace treaty, ending conflict (*TOS: Errand Of Mercy*).



2268 – The Enterprise clashes with a Klingon cruiser near the planet of Elas. The Federation wins the battle without loss (*TOS: Elaan Of Troyius*).



MID-2280S – A peace process is jeopardised due to Project Genesis, which the Klingons see as an aggressive weapon (*Search For Spock*).



2289 – Peace efforts begin at the Korvat Colony. Despite many offers, the Klingon ambassador was never satisfied (*DS9: Blood Oath*).



2293 – The Klingon moon Praxis explodes, threatening their world. The Empire and Federation sign a peace treaty (*Undiscovered Country*).



2344 – Battle of Narendra III. After sacrificing Enterprise C to protect Klingon vessels, peaceful relations solidify (*TNG: Yesterday's Enterprise*).

GUNPOWDER, TREASON AND PLOT

The explorers of *The Undiscovered Country*



Chancellor Gorkon
(David Warner)

Following the explosion of the Klingon moon Praxis, Chancellor Gorkon initiated peace with the Federation, since the Empire couldn't afford to prolong hostilities. Due to this, he was killed after a meeting aboard the Enterprise.



Lieutenant Valeris
(Kim Cattrall)

Valeris was a Vulcan Starfleet officer. Being coolly logical, she was one of the key members of the conspiracy to ruin peace talks between the Klingon Empire and the Federation, by facilitating Chancellor Gorkon's murder.



Colonel Worf
(Michael Dorn)

The Klingon assigned to defend Kirk and McCoy during their show trial. While Worf was not able (or perhaps willing) to get the two officers acquitted, his intervention avoided the death penalty for them.



Azetbur
(Rosanna DeSoto)

Azetbur was Gorkon's daughter, who took his place as Chancellor. Despite some misgivings of her own, she continued her father's work in suing for peace with the Federation, although she insisted upon Kirk and McCoy's trial.



Cartwright
(Brock Peters)

Once a hero of the Federation, Admiral Cartwright became one of the key figures of the conspiracy. He opposed any peace with the Klingons that would weaken Starfleet, and plotted with Klingons and officers to prevent this.



General Chang
(Christopher Plummer)

Chang was Gorkon's chief of staff, keeping his role under Azetbur also. It was his prototype Bird Of Prey that disabled the Chancellor's ship, as well as nearly destroying the Enterprise.



Hikaru Sulu
(George Takei)

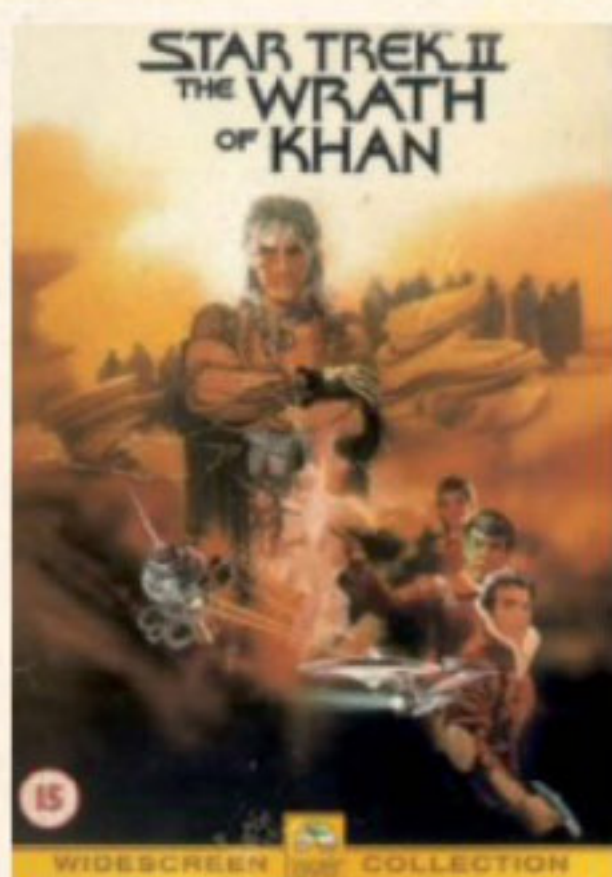
Once a helmsman under Captain Kirk, Sulu now has his own command in the form of the USS Excelsior. He remains loyal to his friends, although he is the only one to have moved on, and comes to the Enterprise's rescue.

RELEASED IN 1982, STAR TREK II: THE WRATH OF KHAN RESTORED THE REPUTATION OF A FRANCHISE THAT HAD BEEN HOBbled BY A LACKLUSTRE FIRST RELEASE. THE FILM ITSELF IS CONSIDERED A CLASSIC, AND THE STORY OF ITS PRODUCTION IS AS INTERESTING AS THE FINISHED PRODUCT ITSELF. FROM THE SIDELINING OF GENE RODDENBERRY, TO THE THEMES OF DEATH, AGE, REVENGE AND EVERYTHING IN BETWEEN, SCIFINOW TAKES A LOOK BACK AT ONE OF THE FINEST FILMS FROM THE STAR TREK FRANCHISE...

WORDS JAMES RUNDLE

THE WRATH OF KHAN

Sci-Fi Now
TimeWarp
Modern
Classic
Film



Film

RUNNING TIME: 112 mins
RELEASE DATE: 4 June 1982

DIRECTOR: Nicholas Meyer
WRITERS: Harve Bennett, Nicholas Meyer (uncredited)
CAST: William Shatner, Ricardo Montalban, Leonard Nimoy

About

Star Trek: The Motion Picture was released to high anticipation in 1979, but the film failed to provoke much interest among critics or fans for what was perceived as its plodding, ponderous narrative and misguided approach. The second film, by Nicholas Meyer, took a far different approach, being much more action-orientated, and this paid off. Many reviewers at the time felt that *The Wrath Of Khan* was what the first film should have been, and its success dictated the direction of the franchise for many years to come. More than that, it inspired a new wave of interest in the franchise, which had been in danger of dying out previously.

"No, no you can't get away! From Hell's heart I stab at thee! For hate's sake, I spit my last breath at thee!" These are the words of the iconic Khan, Captain James Tiberius Kirk's longtime nemesis and, to many fans, the best villain in the *Star Trek* pantheon. He is an integral part of what many believe to be the best *Trek* film: *The Wrath Of Khan*.

Star Trek: The Motion Picture prompted massive queues outside cinemas nationwide upon its release in 1979, some stretching back as far as several blocks. Unfortunately, it would turn out to be something of a critical flop. Gene Roddenberry, the creator of the original series in 1966 and its overseer since then, wrote his own sequel that involved Kirk, Spock, McCoy et al using the Guardian Of Forever, the time travel device from the show's most acclaimed episode, 'The City On The Edge Of Forever' to stop the Klingons from preventing the assassination of John F Kennedy, thus irrevocably changing the course of human history. However, Paramount executives, who placed the blame for the first movie's structural faults and Roddenberry's difficult working environment on the man himself, rejected the script, and removed him from the creative process almost entirely, giving him the pseudo-ceremonial role of executive consultant.

Harve Bennett, who at the time was a relatively new producer, was brought on board to keep the project fresh and, most importantly, on budget. Paramount was particularly wary of the costs involved,

considering their poor return on the \$45 million first film. A treatment was written by Bennett in 1980 which involved the villain Khan Noonien Singh from the original series episode 'Space Seed'. Much of the thinking inside the studio was that the first film, aside from its issues with pacing and confused mix of baroque overtones and cerebral pontification, lacked a definable antagonist, someone for the audience to focus on. Khan, Bennett decided, after watching all of the original series' episodes, was the character for the job. He then brought aboard Jack B Sowards to flesh out the idea into a script, which led to the introduction of the Genesis weapon as a plot device, then called the Omega System.

Numerous problems continued to plague the script production, with Spock's death being moved to later in the story after a copy of the screenplay leaked to immense fan dissatisfaction. The Omega System, which was originally the most powerful weapon in the Federation's arsenal, became a terraforming mechanism instead. It was eventually recommended to Bennett, as deadlines for storyboards and other associated materials began to loom, that Nicholas Meyer be brought on board to help polish the script and direct. Meyer had already made his name as the director of the *Sherlock Holmes* production *The Seven-Per-Cent Solution*, and although he'd never seen an episode of *Star Trek*, he worked unpaid and uncredited to produce a script for the 12 day deadline. "Basically, when I made the suggestion that I take all the things we liked from the other scripts and put them together into a new script,

Harve Bennett and Bob Sallin (producer) said that ILM said that if we don't have a script in 12 days, they cannot guarantee delivery of the shots in time for the opening", said Meyer in an interview with TrekMovie.com. "I said, 'I can do this in 12 days, let's get on with it.' And they said 'we couldn't make your deal in 12 days', and I said 'forget my deal, forget the credit, forget the money... I'm here as the director, but if I am not here as the writer, there is not going to be any movie.' "

Meyer's rewrite set the tone. Utilising a very maritime, naval feel, he tried to capture a sense of swashbuckling in outer space, something that he cited as being inspired by CS Forester's Horatio Hornblower books, without knowing that this was exactly the feel attempted by Roddenberry and William Shatner in the original series. Despite this, Roddenberry disliked the script, but having already been "bumped upwards" – in the words of Shatner – to the role of executive consultant, his protestations largely went unanswered.

In essence, *The Wrath Of Khan* is a film with very distinct themes. Revenge, of course, is the most obvious one, but it's also about the aging of the characters, expressed early on in the film through McCoy telling Kirk that he must regain his command, that it's where he belongs. The character of Khan was also radically changed from being the superman of the original series to one that is more analogous to Satan of Christian mythology, a fallen angel. His frequent referencing of John Milton's *Paradise Lost*, and Herman Melville's *Moby Dick*, of course, helped

THE WRATH OF KHAN

MODERN CLASSIC



"MANY BELIEVE THE WRATH OF KHAN TO BE ONE OF THE BEST STAR TREK FILMS OF ALL TIME"

A DISH BEST SERVED COLD

The best moments in *The Wrath Of Khan*

THE KOBAYASHI MARU



Now ingrained into *Star Trek* lore, the Kobayashi Maru is significant not only to Kirk, but also serves as a great opener to the film, highlighting Kirk's dissatisfaction with the state of his career, and effectively introducing Saavik as a new character. Indeed, such was its impact that it featured again in JJ Abrams' 2009 instalment.

T THE SHOT OF THE SHIPS IN THE KOBAYASHI MARU SEQUENCE IS RE-USED FOOTAGE FROM *STAR TREK: THE MOTION PICTURE*.

GENESIS



The animation of the Genesis project was pure *Star Trek*; less aggressive than the Death Star of *Star Wars*, but just as lethal. Its balance of intelligence and action perfectly emphasises the best qualities of the series – a thinking man's science fiction franchise, rather than a joy ride through the cosmos.

T THE STARFIELD EFFECT AT THE BEGINNING OF THE FILM WAS CREATED BY POINTING THE CAMERA AT THE CEILING IN A PLANETARIUM,

I HAVE BEEN, AND ALWAYS SHALL BE, YOUR FRIEND



With Khan defeated, the audience is blindsided by the news that Spock is dying. A particularly emotional farewell between him and Kirk is heart-wrenching and upsetting, and isn't dulled by the fact that Spock later returns in the third film, reborn on the Genesis planet.

T WILLIAM SHATNER INITIALLY OBJECTED TO A PANE OF GLASS BEING BETWEEN HIS AND NIMOY'S CHARACTER, BUT WAS OVERRULED.

KHAN!



Probably the most famous scene of the film, this was apparently a spontaneous reading of the line from William Shatner. Neither the actor nor the director could have predicted the impact that it would later have in popular culture (particularly *Star Trek* fan culture), nor the memorable nature of just one word.

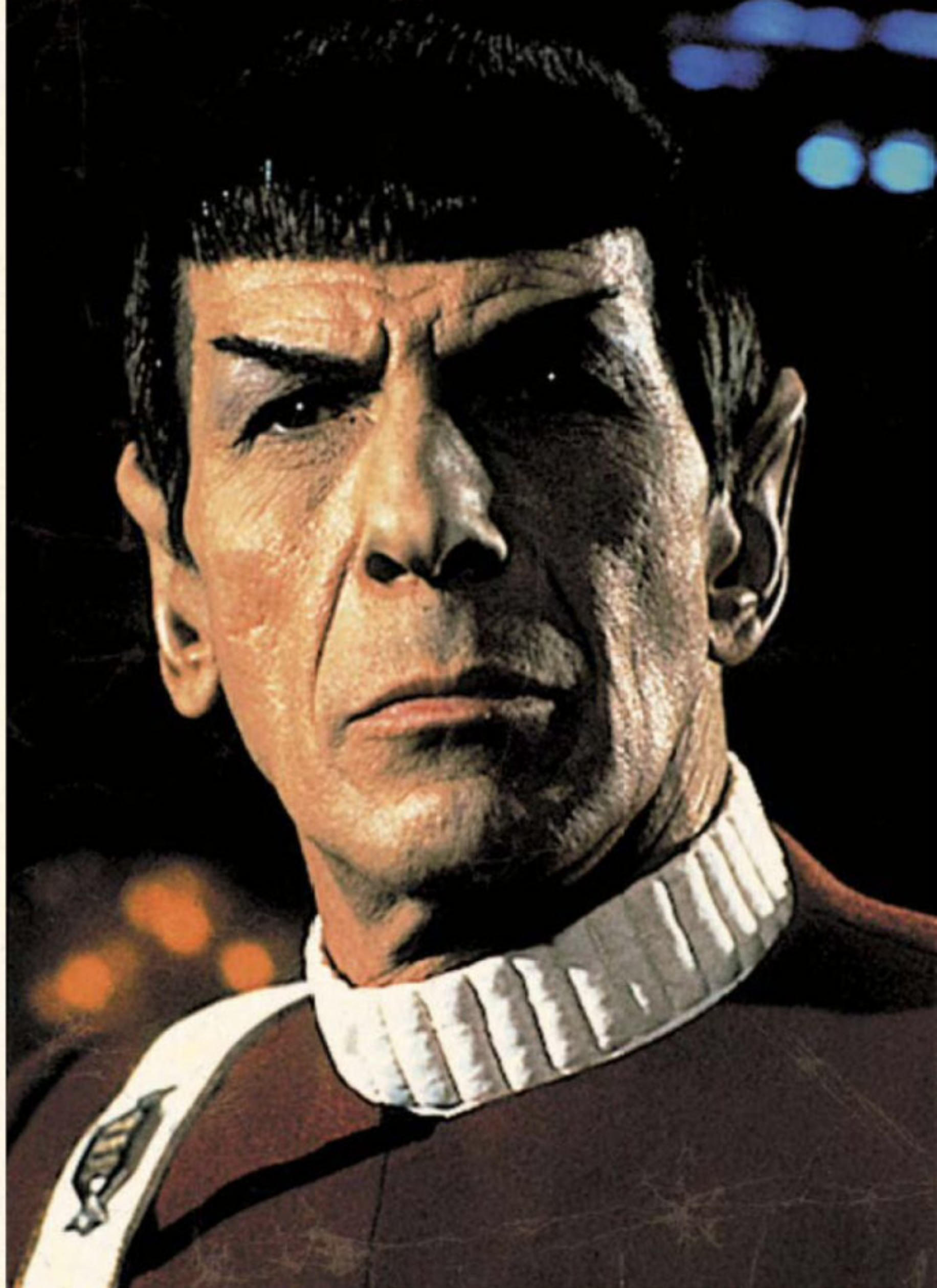
T THE WRATH OF KHAN MARKED THE FIRST TIME THAT A FILM HAD BEEN MADE AS A SPECIFIC SEQUEL TO ONE PARTICULAR EPISODE OF A TELEVISION SERIES.

THE FINAL INSULT



The fact that Khan and Kirk never actually meet on screen does nothing to lessen the dramatic impact of Khan's final exchange with the captain. Part monologue, part half-silent, two-way dialogue, it's a poetic and eloquent use of classic literature transposed to a modern entertainment setting.

T THIS IS THE ONLY FILM THAT DOESN'T FEATURE THE PHYSICAL APPEARANCE OF ANY KLINGONS – EVEN THE 2009 FILM HAD A KLINGON SCENE, ALTHOUGH IT WAS LATER CUT.



➤ to re-define the character, as well as the portrayal by Ricardo Montalban. The actor, who had also originally played the role in the Sixties episode, brought several changes to the costume and design, emphasising the masculinity of the character through his own tremendous physique. Although rumours often circulate that Montalban wore some sort of prosthetic chestpiece, the truth of the matter is that the actor was simply in superb physical shape for his age.

Set design and costuming was, in fact, a big issue for the production. Under pressure to keep the budget lower than the relatively wild expenditure of *The Motion Picture*, the crew had to find ways to recycle sets from the previous film, much of which had simply gone into storage once filming had finished, and tweak the uniforms to suit the mood of the film. The bridge of the Reliant was simply a redress

"TO KEEP THE BUDGET LOW, SETS FROM THE ORIGINAL WERE EXTENSIVELY RE-USED"

of the Enterprise bridge, for example, while around 65 per cent of the film was shot using existing sets. The distinctive uniforms of the Starfleet personnel in the film, which would stay until *The Next Generation* began its own film cycle, were old designs that had been dyed a dark red with collar alterations, but made to look particularly ordered and smart. Khan's followers, by contrast, had messy and untidy costumes, creating a simple contrast through look more than the materials used.

In terms of special effects, the film was something of a landmark, with the need to speed up the production process necessitating the extensive use of

computer-generated special effects. The animation of the Genesis project's effects, which lasted only a few moments during the film, became iconic both inside and outside the special effects community. Although models were re-used as much as possible from previous films in order to save money, several new ones were created in order to show the extensive damage to the Reliant after its battle with the Enterprise. Final touches were applied in terms of the score by James Horner, as Jerry Goldsmith was unavailable, and with additional effects work by Lucasfilm's Computer Graphics Group, who would later split from the company to form Pixar.

FOILED AGAIN

The less impressive moments

Launching your own crusade of vengeance? Start on the forums

BOY SCOUT?



The inclusion of Kirk's son was always a bit of a bad idea, even if it added gravitas to *The Undiscovered Country*. Even more strange was the relationship between Kirk and Carol Marcus, who didn't want him involved in her son's upbringing, yet speaks very highly of him.

Ⓣ ALL OF KHAN'S FOLLOWERS SEEN IN THE FILM WERE ACTUALLY MALE CHIPPENDALE DANCERS AT THE TIME.

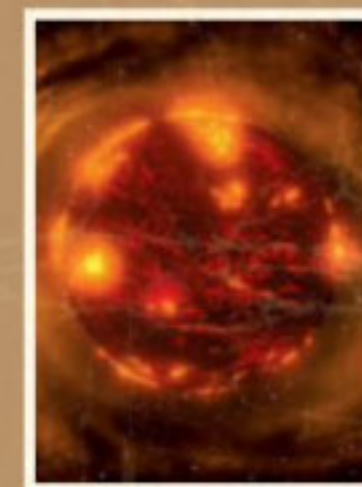
I NEVER FORGET A FACE



Khan's recognition of Chekov doesn't really ring true, considered that 'Space Seed' was a Season One episode, while Chekov didn't join the Enterprise crew until the second season. It was later explained away as the two meeting off screen, but it's a cheap retcon.

Ⓣ KIM CATTRALL WAS INITIALLY THE FIRST CHOICE TO PLAY SAAVIK, BUT KIRSTIE ALLEY EVENTUALLY FILLED THE ROLE.

THE GENESIS PLANET



While the animation and effects work on the Genesis device is impressive, the nebula coalescing into a fully formed planet is hard to swallow. True, *Star Trek* isn't slavish to scientific accuracy, but it's a bit of a long shot to expect audiences to believe that could ever happen.

Ⓣ THE IMAGE OF THE ENTERPRISE ON THE CONTROL PANEL IS A RE-USED PROP FROM THE ABORTED *PHASE II* SEQUEL.

SPACE: ABOVE AND BEYOND

MODERN CLASSIC

The Wrath Of Khan provided many iconic moments in *Star Trek* lore.



Principal photography on *The Wrath Of Khan* began 9 November 1981, lasting until 29 January 1982. After so much was made about the budget, Meyer eventually delivered it for \$11 million – a rise on the initial budget of \$8.5 million, when Paramount executives, impressed by initial dailies and footage, approved extra money. It went on to become the sixth-highest grossing film of 1982, and was also a critical hit to boot. Most reviewers reacted positively to the change of pacing from the lacklustre *Motion Picture*, and to Spock's death scene, which was surmised to have added a much-needed sense of personal drama outside of the manic conflict between Kirk and Khan. Indeed, Spock's death was a major gamble – leaked versions of the script had inspired fan outrage, and test audiences hadn't responded well to the initial cut. Interestingly, the death was supposed to

be final for the character initially, but actor Leonard Nimoy reportedly asked for the option to return from the Genesis planet in *The Search For Spock*, having had a very positive experience filming.

Critical and financial success are the keystones of a film's worth and its continued longevity, of course, but in a cultural sense the film also had a huge impact. Nearly every scene is regarded as iconic within the *Star Trek* community – the Kobayashi Maru being a major plot point in JJ Abrams' 2009 film. Kirk's famous screaming of Khan's name, purportedly an ad lib by William Shatner, has also become a widespread element in popular culture, consistently parodied and referenced elsewhere. More than that, *The Wrath Of Khan* is considered to have broken the unwritten rule that a sequel will always be poorer than its antecedent. Of the *Star Trek* films, it's arguably the best of them all. ☺

CHOP AND CHANGE

From its original script to the final presentation of the film, *The Wrath Of Khan* underwent many structural and superficial changes. It was originally meant to be called *The Undiscovered Country*, a title which eventually went to the sixth film in the series, and the second that Meyer would direct. Several other names were also put forward, such as *The Vengeance Of Khan*. Meyer himself thought the title ridiculous, and also pointed out that Paramount would face problems with George Lucas also making a film that was at the time titled *Revenge Of The Jedi*. Paramount changed the title to *The Wrath Of Khan*, which Meyer also hated. Lucas, of course, later renamed his film to *Return Of The Jedi*, rendering the whole process somewhat obsolete in hindsight. Other changes included shifting Spock's death scene, which was originally located at the beginning of the film, and adding in his mind meld with McCoy, which was included as a way to bring the character back, and became the major plot point in the third film, *The Search For Spock*.

WHY IS THE WRATH OF KHAN A MODERN CLASSIC?

1. RENEW! RENEW!

After the disappointment of *The Motion Picture*, *The Wrath Of Khan* represented the last chance for *Star Trek*. Its success inspired a renewed interest in the franchise, which is still going strong nine films and four television series later.

2. THE KHAN EFFECT

Gene Roddenberry mostly shied away from the more militaristic aspects of *Star Trek*, but Meyer imbued a very naval texture into the fabric of *The Wrath Of Khan*. This would heavily influence the feel of the later television series and, to an extent, the films.

3. A CLASSIC REVENGE STORY

The theme of revenge gave the film a weight that's often missing from other instalments. The blend of Christian allegory and its literary antecedents combine to give an almost Shakespearean feel. That is, if Shakespeare wrote about spaceship combat.

4. FAN POWER

The film is commonly regarded as one of the best *Star Trek* films, and is almost always ranked highly among critics' lists. Meyer also went on to direct *The Undiscovered Country*, which was also the last film to primarily use the original cast.

5. BOLDLY GOING

Much of the criticism for *Star Trek* comes from what many see as a slightly formulaic approach to storytelling. By killing off a main character, and resolving the story arc of a favourite villain from the series, Meyer's approach paid off.

WOUNDING THE ENTERPRISE



Much is made later on in the film of Khan's inexperience in space combat, but he seems to do a pretty good job of messing up the Enterprise in the first encounter. It's there for dramatic effect, clearly, and it works, but taken in context with the rest of the film, it doesn't quite fit.

T THE WRATH OF KHAN IS THE FIRST FILM TO OFFICIALLY ESTABLISH STAR TREK AS BEING SET IN THE 23RD CENTURY.

AMAZING GRACE



Spock's death scene is one of the greatest sequences in the *Star Trek* franchise, but his somewhat saccharine send-off, to an extent, cheapens the emotional impact of his shuffling off the mortal coil. That's not even factoring in James Doohan's rendition of *Amazing Grace*.

T MCCOY WAS ORIGINALLY SUPPOSED TO HAVE PRONOUNCED SPOCK'S DEATH BY SAYING "HE'S DEAD, JIM."

SciFiNow
interview...

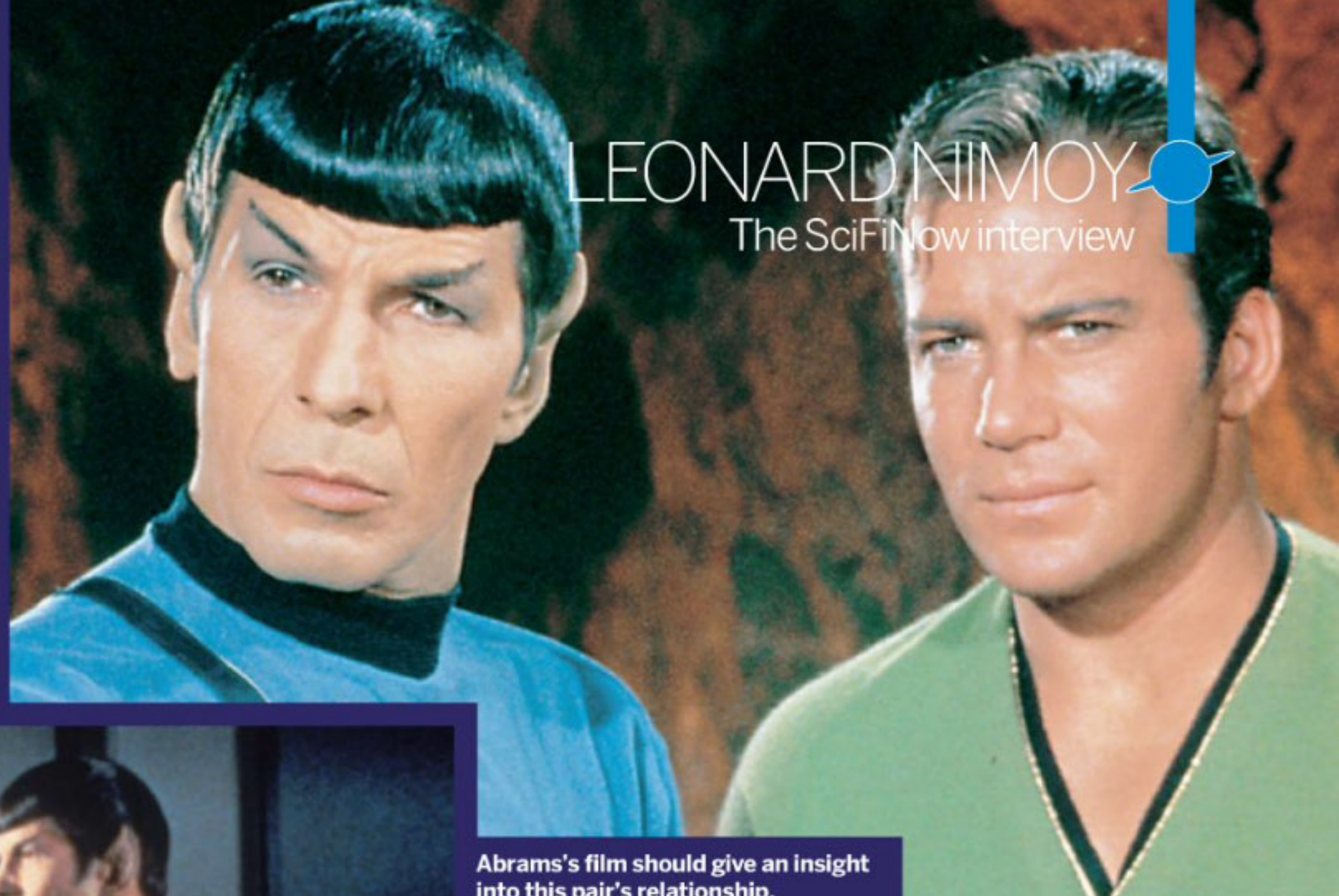
HE IS SPOCK



Spock is a true science-fiction icon, in every sense of the word.

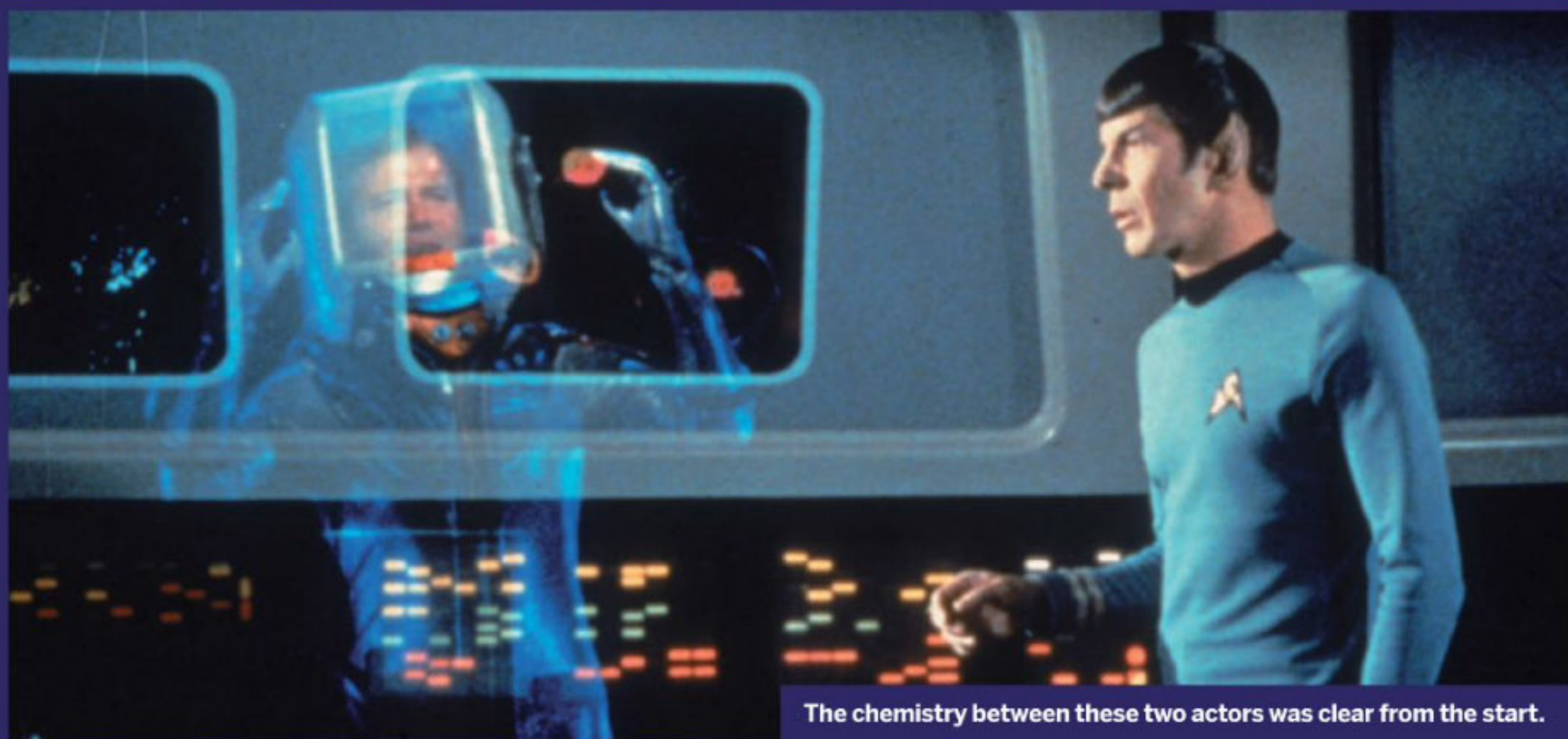
Leonard Nimoy had put Spock and Star Trek behind him. Back in 1994 he declined the offer to play the part in *Generations*, because he felt it was little more than a cameo appearance. The door to the 23rd and 24th Centuries seemed closed for good, particularly when he announced his retirement from acting. Yet this May he's back, pointed ears and all, in JJ Abrams's relaunch of the venerable franchise. By all accounts – including Nimoy's – he had a great time, and as can be discerned from the following interview, he's passionately become one of the film's greatest supporters

WORDS ED GROSS



LEONARD NIMOY

The SciFiNow interview



The chemistry between these two actors was clear from the start.



Are you as shocked as the rest of us that you did another *Star Trek* film?

Yes and no. I was surprised when I got the call, but then I thought in a way it made sense. *Star Trek* was out of gas and needed something fresh. It needed a departure and I felt that this came at the right time with the right people. If I was surprised, I was pleasantly surprised.

To us, this felt a lot like what happened in the aftermath of *Star Trek: The Motion Picture* when Harve Bennett was brought in. That kind of shake-up to revitalise the thing.

I agree. After *Star Trek: The Motion Picture*, the franchise was like a beached whale and Harve Bennett got it back in the water. I think that's what's happening now and we're off on an exciting new start.

How has the role of Spock changed since the last time you played him?

My approach to the character has changed, because Spock has evolved in the sense that a lot of personal experiences have affected him. On the other hand, you've got Zachary Quinto coming into this movie [who plays a young Spock] before the place I was playing the character on *The Original Series*, and you're seeing me giving a performance that's totally after all of that. This movie contains a very broad spectrum of the Spock character.

Was it fun playing all the differences?

I had a wonderful time making this movie. It was very close to myself, I felt totally comfortable, very much like I'm doing in my own life now. Having arrived

Abrams's film should give an insight into this pair's relationship.

where I am as a person and the place that Spock has arrived I felt very, very comfortable with it. I can't say enough about the experience; it was totally like slipping into a warm bath or an old, comfortable sweat suit.

You made a statement about where you are in your life and the connection you feel with Spock in that place. Where are you in your life?

I'm much more settled, much more comfortable with whom I am, where I am and what has come before and what I see before me. I'm coming up on 78 years old, I'm extremely satisfied that I've had a lot of great opportunities, and put out a lot of energy and been involved in a lot of very interesting work. And now my personal life has taken a much more prominent place... I just feel very comfortable with where I've arrived at and I think that Spock has, too.

Obviously at the time of the original *Star Trek*, it was a beacon of hope in a chaotic world. Do you think it has an opportunity to be as relevant now as it was then? We are, hopefully, entering a period of optimism with Barack Obama. What are your feelings about that?

That's a very, very interesting and a good question, and I'm not sure I can give you an intelligent answer.

You're right, the world was a mess. We had the war in Vietnam, several assassinations – the two Kennedys and Martin Luther King, Jr – the civil rights movement. We were in very troubled times. I think the condition today is different. There's much more of a sense of unity, although we're in great trouble.

Trek was out of gas. I felt that this came at the right time with the right people

IT'S LIFE JIM

Spock's defining moments



BIRTH: 2232

The Final Frontier (1989)
Born to Amanda Grayson, a human teacher, and Sarek, a Vulcan diplomat, Spock also had a half-brother who was eventually exiled from Vulcan for rejecting logic.



BETROTHAL: APPROX. 2233

'Amok Time' (*TOS*)
As a child, Spock was betrothed to T'Pol in an arranged marriage that was organised in accordance with traditional Vulcan rituals.



CHOICES: 2239

'Yesteryear' (*TAS*)
Undergoing a rite of passage, Spock's pet sehlat is injured defending the Vulcan. He chooses the logical step of releasing it from its agony, and so choosing Surak's teachings.



CROSSROADS: 2249

'Journey To Babel' (*TOS*)
Spock makes a decision to join Starfleet against his father's wishes, which involve him attending the Vulcan Science Academy. This move causes a long rift between them.

PROGRESS: 2266

'The Corbomite Maneuver' (*TOS*)
After the death of Kirk's close friend Gary Mitchell, he eventually recognises Spock as his First Officer, beginning a lifelong partnership with the Vulcan.



SLINGSHOTS: 2267

'Tomorrow Is Yesterday' (*TOS*)
After travelling back in time, Spock develops a theory that allows time travel by doing a 'slingshot' maneuver around a star.

2230

2240

2250

2260

INTERVIEW

Leonard Nimoy



The new *Trek* could be Nimoy's last turn as Spock.



Sex And The City's Kim Cattrall played Valeris in *The Undiscovered Country*.

I don't think the country is in as [much] disarray as we were in those days. I think the audience for this film is looking forward to two very specific things. One, they want big entertainment and, two, I think they're going to find great heart in the relationships of the characters. That's one of the things that this movie accomplishes brilliantly.

The heart at the core of it is excellent and it's very exciting to see. It's a big and grand adventure, but the people at the heart of it are all solidly in place. You know who they are, how they're dealing with each other, how they're coming together as a crew and it's really exciting to watch.

Having been there in the beginning, is it strange seeing new actors step into these roles?

It's great. It's a lot of fun (laughs). They're very talented people and it's fascinating to watch the roots of the characters that Bill Shatner and DeForest Kelley and myself and the rest of us played, to watch the seeds of those characters being planted, is amazing. When we started doing the show, we were a crew on the Enterprise going out and doing our missions. In this movie, we see the seeds of those characters being planted; where they came from before the Enterprise, where they came from before they met each other, how they met each other, and what the circumstances were and how they became that crew that we eventually played. It was great fun to watch.

Thinking back to the *Star Trek* pilot 'Where No Man Has Gone Before' and that first scene between you and Bill Shatner. As a viewer, you instantly felt that chemistry, that connection, between the two of you, which was shocking considering the two of you had never worked

together before. Do you feel that same kind of connection between this new ensemble of actors?

Very much so. They start off in entirely different conditions. You'll see when you see the movie that one would not think that these two guys, Kirk and Spock, could ever work together. They come from such diverse sources in their lives, but by the end of the movie, you get it. You understand how they become the characters that you eventually saw in *The Original Series*.

This film is costing more than any *Star Trek* movie has ever grossed. This obviously has to move beyond the *Star Trek* audience and reach the mainstream to earn that kind of money back. What's different about this *Star Trek* movie compared to the ones that you guys did?

This movie does not depend on *Star Trek* lore. It's a standalone movie. It's got great adventure, great effects, it's a gigantic canvas... You don't have to know the characters from *The Original Series* to identify with what's happening with the people in this film. They come to you fresh and unburdened by baggage... *Star Trek* fans, I think, will greatly appreciate what they're seeing and non-fans will be able to see the film on its own terms. There's also another big factor: the foreign release. *Star Trek* had very limited foreign audiences. We were good in England, we were good in Germany, we were pretty good in Japan. But there were a lot of territories where *Star Trek* didn't play at all and even

“Zachary Quinto happens to be a talented, intelligent actor. I admire him”



LOSS: 2267
'The City On The Edge Of Forever' (TOS)
While back in time on Earth, Spock persuades Kirk to allow Edith Keeler to die, preserving the timeline that was altered thanks to McCoy.



RECONCILIATION: 2268
'Journey To Babel' (TOS)
When his father is attacked by the Romulans, Spock saves his life by providing a blood transfusion. They begin to heal their relationship.



DECISIONS: 2268
'Is There In Truth No Beauty?' (TOS)
Despite being offered a chance to work with the Medusans due to his expertise with mind melds, Spock chooses to stay on the Enterprise.



REVELATIONS: 2272
The Motion Picture (1979)
Spock undergoes the Vulcan Kolinahr ritual to purge himself of all emotion, however he does rejoin Starfleet after the V'Ger crisis.



DEATH: 2285
The Wrath Of Khan (1982)
Spock is killed by radiation while saving the Enterprise from certain destruction. His body is buried in space, but lands on the Genesis planet.



REBIRTH: 2285
The Search For Spock (1984)
Spock is rescued from the Genesis planet and reunited with his katra, which was stored in McCoy before his death. He rejoins Starfleet soon after.

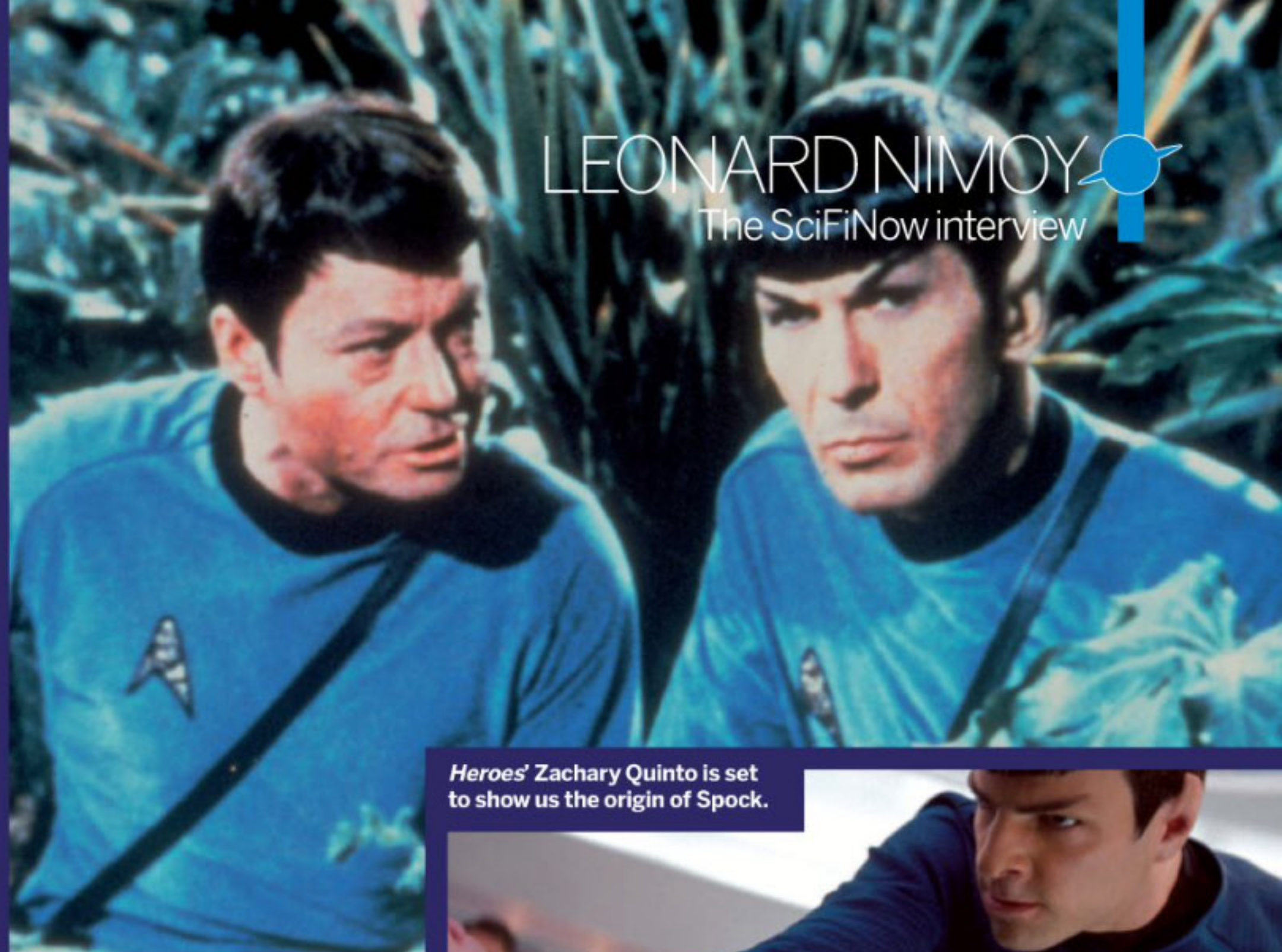


SCHISMS: 2287
The Final Frontier (1989)
Spock faces his half-brother when Sybok tries to take over the Enterprise.

2260

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2280



Spock is more than just a character; he is embedded in sci-fi culture.

in territories where it did, it played minimally. This is a much more cinematic film than any of the others, and therefore I think they're going to do a lot better [abroad]. In fact, JJ Abrams has already done a tour of foreign countries to show pieces of the film to foreign distributors and exhibitors, and the response has been very positive compared to some lukewarm responses we had in the past, because it doesn't rely so heavily on dialogue and vernacular. It's very heavy on the production and entertainment side.

Playing against Zachary Quinto, what was that experience like, particularly considering that of everyone in the cast, he's the one most obligated to do something of an impersonation.

That was so weird (laughs), standing there and talking to him. We have a scene together that's a mind twister. We're both the same person, each coming from a different time frame. It's pretty remarkable to stand there and talk to him and listen to him and interact with him. And by the way, he happens to be a terrific, talented, intelligent actor. It

was wonderful. I admire him. I think he's got a very interesting task and did a wonderful job of it.

We thought the idea of altering the timeline slightly so you don't have to be a slave to the past is a brilliant way to go.

I agree. The way they've structured this thing is very intelligent and very thoughtful. They handled a very delicate issue very, very well. They're concerned and very aware of the feelings of the fans who have been fans of the franchise for so long, and at the same time to bring in a new audience – you're absolutely right that it's vital – and I think they've done a good job. They're intelligent and good writers.

What exactly was your feeling about the Bill Shatner 'controversy'?

I tried to be objective about it. You know, I was not in *Generations*, which Bill was in, so I had kind of a different take on the whole thing. There are some movies that are right for us to be in, and in this particular movie, the story and the way it laid itself out felt like [having] Bill in the film would have felt like a forced effort. I thought to myself, "Hey, I was not in *Generations*, he's not in this one. His character died in *Generations*." I mean, really, really died. I died in *Star Trek II*, but even before the film was over there was a clue that Spock is out there somewhere and they brought me back in *III*. But Bill's been gone a long time. I understood the fuss, but at the same I kept my distance from it.

Heroes' Zachary Quinto is set to show us the origin of Spock.



Hopefully Quinto will maintain Spock's air of authority.

Do you think this is really your goodbye to the *Star Trek* franchise?

Never say never, but I would think so. The torch has been handed off to a wonderful new cast and a new actor playing Spock. Would I consider being the alter ego again and coming back in some form to play a scene with Zachary Quinto to exchange ideas with him? Might be interesting, but it's not up to me. If I got that call, I would certainly listen. ☺



RESCUE: 2293
The Undiscovered Country (1991)
Spock is given command of the Gorkon Initiative. When it goes awry, he rescues Kirk and McCoy from Rura Penthe, but harbours guilt for years.



PEACE: 2293
'Alliances' (VOY)
Spock's recommendation that the Federation pursue peace with the Klingons at Khitomer was controversial at the time, but later regarded as the cornerstone of their alliance.



MARRIAGE: 2327-2333
'Sarek' (TNG)
Captain Jean-Luc Picard references Spock's marriage as the first time that he met Sarek, albeit obliquely, when he was still a Lieutenant.



SEDITION: 2368
'Unification' (TNG)
Spock retires from active service, and embarks on a mission of underground diplomacy seeking the reunification of the Vulcan and Romulan peoples.

SUBTERFUGE: 2369
'Face Of The Enemy' (TNG)
Spock participates in a mission that sees Deanna Troi go undercover to facilitate the defection of several Romulans.



PRESENCE: 2370
'Lower Decks' (TNG)
Spock is rumoured to have beamed aboard the Enterprise during another defection mission involving the Cardassians.



RETURN: APPROX. 2250
Star Trek (2009)
Spock goes back in time in order to prevent a catastrophe, and to unite the original crew of the Enterprise against a Romulan threat.

2290

2330

2360

2370

2250



FLASHBACK

STAR TREK IV THE VOYAGE HOME

A BREAK WITH THE TRADITIONS AND TONE OF THE PREVIOUS MOVIES, THE VOYAGE HOME RAMPED UP THE COMEDY AND DELIGHTED AUDIENCES BY PLUNGING THE ENTERPRISE CREW BACK IN TIME TO THE EIGHTIES IN SEARCH OF A PAIR OF WHALES CAPABLE OF SAVING THE FUTURE. TRAVEL BACK WITH US TO 1986...

WORDS EDWARD GROSS

Before there was a Next Generation or a team of officers occupying space station Deep Space Nine, and before the crew of the Voyager became lost in the Delta Quadrant, or the previously undisclosed voyages of Captain Jonathan Archer were documented, there were a pair of humpback whales named George and Gracie to whom all of them owe their very existence.

George and Gracie, of course, were the whales that Captain James T Kirk and his crew traveled back from the 23rd Century to retrieve so they could communicate with an alien probe and stop the annihilation of all future life on Earth. Such was the premise of 1986's pre-rebooted fourth *Star Trek* film, *The Voyage Home*, which is currently celebrating its 25th anniversary.

Following the success of 1982's *The Wrath Of Khan* and 1984's *The Search For Spock*, producer Harve Bennett realised they were concluding a trilogy, and that this final chapter would need to add some scope. To do so, they needed to get off the soundstage and on location. "How do you go out in the 23rd Century?" he asks. "You come to the 20th Century."

Said returning director Leonard Nimoy, "We decided early on that we wanted to do a time travel story. When I say we, I'm talking about Harve Bennett and I. We were asked by the studio to come up with a story, and our very first conversation was about doing time travel, which we both agreed was a good idea. We also felt that we should lighten up. The picture should be fun in comparison to the previous three. The first movie had no comedy at all. That was intentional. It was intended to be a serious study of a problem. The second film

had a little. The third film had a little. But there we were dealing with a lot of serious drama. There was a lot of life and death going on. In *II* Spock died. In *III* Kirk's son died, the Enterprise was blown up, and people were being killed and planets were disintegrating. I felt it was time to lighten up and have some fun. That meant if we were going to do time travel, the best thing we could do was come back to contemporary

"I JUST FELT IT WAS TIME TO LIGHTEN UP AND HAVE SOME FUN"
LEONARD NIMOY

Earth, where we could have some fun with our people. They would more or less be a fish out of water on the streets.

"Now the next question becomes, why are they coming back in time?" he muses. "That led us to the idea that there's a problem in the 23rd Century, which can only be solved by something that's now gone, extinct. Then I became intrigued with the idea that there was some lack of communication that was causing the problem. I was aware that humpback whales sing this unusual kind of song, which we don't understand but which obviously means something to them. They communicate it to each other, they pass it on one to the other, and they repeat it. It has a form, lasting anywhere from six to 30 minutes in cycles, and they sing it again and again. Then they cease periodically, and ➤



The Voyage Home sees the crew of the enterprise travelling back in time.

STAR TREK IV: THE VOYAGE HOME

FLASHBACK



➤ they change the song. It's quite a complex structure, and that's very interesting. We don't know, and we may never know, what the communication is all about, so supposing that something in the 23rd Century is trying to communicate with them and they're gone. That's how it all happened."

The search for a writer began just as the film was struck with an interesting dilemma. Eddie Murphy, a golden boy at Paramount at the time, had been pretty vocal in the fact that he loved *Star Trek*, and would be very interested in co-starring in the new film.

"The meeting with Eddie Murphy was a little bizarre", said Bennett. "We told Eddie the story, and he thought about it for a while and said, 'It's good. Let me see a script', and he walked out. We sat there and thought, 'Wouldn't it be terrific to have Eddie in this movie?' Later, the studio started getting very anxious for a very good reason. Here, you have a franchise called *Star Trek*, and it performs in a certain wonderful way. Here, you have a franchise called Eddie Murphy, and it performs in an even bigger way. Why not take them together and form one franchise? Bad economics, because you are probably diminishing by compositing. So the studio was resistant to it, but Eddie had a certain amount of clout, and he said that he hadn't decided whether he wanted to do it or not, and so much of the development of the story was with the very distinct possibility that Eddie Murphy was in it."

Based on their screenplay *The Long Way Home*, a black comedy about the plight of the Indian in America today, Steve Meerson and Peter Krikes were chosen to write the screenplay for *Star Trek IV*.

Said Meerson, "We sat in a room with Leonard and Harve, and Leonard told us that he wanted to do a departure, although they weren't sure what they

wanted to do. Leonard started talking about plankton, cells, that cells become plankton, that things eat plankton and then whales entered the conversation."

"And we said, 'Why not make it as simple as the whale and the whale song?', Krikes points out. "That was our idea, though that's not to say that Leonard hadn't done research on whales, because he had."

"Leonard has mountains of information on various things", pointed out Meerson. "I guess we were hired in February of 1985, and between that time and May or June, Peter and I did several outlines of what eventually became the story. Harve and Leonard took our outline and went through it with the studio executives, and we got the go-ahead to start writing."

"I WANTED TO BE IN STAR TREK, AND THAT'S WHERE THEY GOT THE IDEA OF COMING BACK TO EARTH" EDDIE MURPHY

Ultimately, the catering to Eddie Murphy came to nothing, as the actor decided to bow out. "I'm a Trekkie", claimed Murphy. "I've always loved *Star Trek*, and have wanted to do one of the films. I wanted to be in *Star Trek*, and that's where they got the idea of coming back in time to Earth in 1987. The script was developed, but we eventually dropped the idea. *Golden Child* came along, and I decided to do that film instead, because I thought it would be better for my career. In retrospect, I might have been better off doing *Star Trek IV*."

Explained Harve Bennett, "We went through every writer we could think of. We finally found Steve Meerson and Peter Krikes, whose work was highly regarded. Nothing came of it. Some of that, in fairness

to them, was because we had saddled them with what appeared to be a male character that we thought was going to be Eddie Murphy at one time. Then when Eddie Murphy fell out, we had to readjust the script. But by then, it had turned to paste, it just didn't work. Frankly, there are two scenes in the picture that they wrote that stayed pretty much the same. One of them is outstanding, which is the hospital scene that had minor modifications by Nick Meyer and me. They had also laid down the outline for the plexiglass factory scene. But, essentially, we didn't have a script we felt good about or even submittable to the studio."

As one would suspect, Meerson and Krikes did not take kindly to such comments.

"Actually", stated Meerson, "every beat of the film's first, second and third acts is exactly the same as our script. The only thing that changed slightly was that our Eddie Murphy character and the marine biologist were combined. Murphy was going to play a college professor who taught English, a professor who we probably all had in the Sixties or Seventies, who's a little bit wacky and believes in extra-terrestrials. Every Wednesday, he would open up his class to a discussion and the room would light up with conversation."

Krikes said, "He would play whale songs, and it was the whale songs he played in the classroom that the ship locked on to."

"That was in the first draft we wrote", Meerson clarifies, "but the second draft was different. After



A lot of the comedy comes from the 'fish out of water' premise.

STAR TREK IV: THE VOYAGE HOME

FLASHBACK

you write a first draft of anything, once the director, the cast and the producers come aboard, everything changes, and not necessarily for the better. But the tone was pretty much a reflection of what was in the movie. For example, there was a scene where the Eddie Murphy character was trying to convince the Catherine Hicks character that aliens do exist on Earth. In the first draft, Hicks was a newswoman, and there was a marine biologist as well. Gillian Taylor was ultimately a marriage of about three characters."

Krikes remarked, "If you look at our script and the movie you saw, basically everything is still there, like Eddie Murphy going to meet the aliens in the park to bring them gifts, and he runs into the invisible ship..."

"...which is what Catherine Hicks did when she ran into the park to find Kirk", states Meerson. "The structure really is exactly the same. Also, she grabbed Kirk's waist, Eddie Murphy grabbed his ankles. Murphy says goodbye to Kirk, who starts to beam out, then he grabs him by the ankles and is transported aboard. He goes back to the 23rd Century, and he salutes Kirk when they get the Enterprise II. You know when Spock nerve pinches the guy on the bus? In our draft that took place in an underground subway system – you can't imagine the frustration of watching them take all the credit for something that was completely blocked out for them."

There were some significant differences between the two, of course, including the idea that Lieutenant Saavik was pregnant due to her pon farr sequence with young Spock in *Star Trek III*.

"There was a scene with Kirk on the bridge of the Bird of Prey", recalled Krikes. "They cut out five lines where Kirk says to Saavik, 'Have you told him yet?' And she says, 'No. I'm taking a maternity leave.'"

"That's why she's standing with Amanda when the Bird of Prey leaves", Meerson revealed. "Because Amanda knows Saavik is carrying Spock's kid."

Krikes recalled another change. "One of the things we had in our earlier drafts that they took out was what happened when they first went through time. Instead of that horrible time sequence that looks like Russian science fiction, we had them using the sling-shot effect around Jupiter and Mars. Also, when they first appeared in the 20th Century, they were in a fog, and as they lowered, the monitors picked up all of this cheering and applause. As they come out of the fog, they find themselves over a Super Bowl game, and everyone thinks it's a halftime show. Then, they cloak and disappear."

Meerson explained, "That's how we introduced Eddie Murphy, because he's at the Super Bowl and he's the only one who believes what he just saw. I thought that would have been a wonderful moment."

Meerson and Krikes emphasise that they were excited when they were contacted about the film, but found that the road to the screen wasn't exactly easy. And, as noted earlier, once Murphy was no longer a part of the project, Bennett began searching for other writers. One of his first creative decisions was to alter the Murphy character into a female marine biologist, who would also serve as Kirk's love interest.

Recalled Bennett, "I remember saying, 'Well, I know it's corny, but it would be better if it was a woman. Kirk hasn't had a woman to play to, which he does so wonderfully. The whole series is the woman of the



The Voyage Home took a lighter tone compared to other films in the series.



Eddie Murphy's involvement was mooted, but never materialised.

week. I remembered a whale special we saw where the girl was bidding adieu to the whales who had to leave Marineland because the female was pregnant, and they could not keep them, and they had to send them back to the sea. She was bereft. Leonard thought that was great. So now we're getting down to where we've got a movie to make and a whole new script to write. That's when we were fortunate enough to find that Nicholas Meyer was available.

"Nick and I had written the final script of *Star Trek II* in ten days", he adds. "This one we wrote in about 20, and it was very simple to do it that way because I took act one and three, and Nick took act two. If you think about that in structural terms, I got us into the dilemma and into time travel, he carried us through San Francisco, and I got us back. That was like breathing for me, because it's pure *Star Trek*, and his irreverence is what really makes the fun. Then we swapped pages, and I rewrote him a little bit, and he rewrote me a little bit, and we put it all together and had a script. Nick always said, 'You know the problem with this script is you've got five endings.' And he was right, we did have five endings. He said, 'Why don't you have the whales save the Earth? That's the end of the picture!' No, I said, that's the end of the picture for the audience who's never seen *Star Trek* before. But for people who have seen *Star Trek*, we have a trilogy to complete. So we've gotta get them back, get them off the hook and give them the Enterprise back. We've got to do that, so that when we finish this picture, we have brought the franchise back to square one, and it can go anywhere it wants to go."



Star Trek IV: The Voyage Home is available on DVD and Blu-ray.



COMPLETE GUIDE

THE COMPLETE GUIDE TO... STAR TREK PHASE II

In our exclusive investigation into the sequel series that never was, SciFiNow talks to the people who were behind one of the greatest aborted experiments in science fiction

WORDS EDWARD GROSS



And the Earth shook. If it didn't, then it must have been a movement of damn near equal proportion to the fans of a little television series they had refused to let die. They had taken control of the show's destiny by

generating an unprecedented amount of enthusiasm, resulting in a phenomenon whose closest relative was probably Beatlemania circa 1964. They gathered together at conventions, met their idols, penned original fiction dedicated to the characters and ideals of the show, and never stopped hoping for the day when *Star Trek* would be resurrected on either television or the movie screen. In the middle of 1977, it seemed as though their efforts had finally borne fruit: the show was returning to television in the form of the syndicated *Star Trek: Phase II*.

After numerous attempts to bring the show back as either a feature film, television movie or weekly series throughout the 1970s (following its original three season run from 1966-69), it finally seemed that a revival would come to pass. The original cast – with the exception of Leonard Nimoy, who for career and litigation reasons did not wish to play the role of Spock on a weekly basis – had actually been signed to reprise their most famous roles, scripts were being developed and sets constructed for the brand new starship Enterprise. Everything was coming together, allowing *Star Trek* to touch a new generation in the same way as it had the previous one.

For some time, Paramount Pictures had dreamed of starting a fourth network to compete with the three majors, much as the DuMont Network did during television's Golden Age. To this end, they contacted independent stations all over the United States and began offering product to fill one night a week with new programming, cornerstoned by *Star Trek: Phase II*.

"Those [original] episodes will always be there for what people want to make out of them," Gene Roddenberry told *Starlog* at the time. "We're making a new set of them ten years later under very ➤

Rogue's return

Five original series characters we would have loved to see return



Harry Mudd

The classic deep-space lascivious Lothario is the only

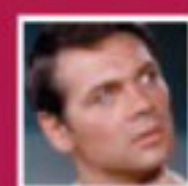
guest character to appear twice in the original series (discounting Pike), and would doubtless have appeared in *Phase II*. He was in *The Animated Series*, after all.



Khan Noonien Singh

We can't complain too much about

Khan's lack of appearance after 'Space Seed', as he was a central part of arguably the greatest of all *Trek* films. *Phase II* would have been a golden opportunity for him, though.



Gary Mitchell

We're not entirely sure how Mitchell could have appeared,

but finding a way would have been a good character episode for Kirk, given his prominence at the very start of the original series. Plus, the galactic barrier was always an unexplored concept outside of the books.



Kang

Kang appeared in *DS9*, of course, in a more stripped-

down form, as well as in *The Undiscovered Country*, but he was never quite as Klingon (aside from the head ridges) as he was in the original series.



Tribbles

As anyone who's ever owned a hamster knows, civilisation

would grind to a halt if they were able to reproduce on the scale of Tribbles. They've become such a staple of *Star Trek* that they'd have had to feature again.

➤ different circumstances. I think neither takes away from the other. The worst that can happen is someone would say that Roddenberry couldn't do it a second time. That doesn't bother me, as long as I did my damndest to do it a second time."

The first people hired were a pair of producers: a 'production producer' named Robert Goodwin, who in years to come would serve as executive producer of, among others, *The X Files* and *Tru Calling*, and author and TV producer Harold Livingston as a 'writer producer', whose responsibilities would be pulling the scripts together.

"I had never paid much attention to *Star Trek*," Livingston smiles sheepishly. "I'd always considered it something of a media event. I was totally unwashed. Anyway, the object of the new series was very vague. All they knew was that the studio had some kind of arrangement with what was then going to be a fourth network. I suppose it would take the form of some kind of syndicated programme. So 13 episodes plus a pilot were ordered, and it was then my job to develop these stories, which I set upon doing." To this end, he began to utilise Jon Povill, Gene Roddenberry's assistant, ultimately demanding that he be made story editor.

"Harold had not been very familiar with the old series at all," Povill explained, "and kind of relied on me to be the monitor of whether something fit with *Star Trek* or not. Once everything got rolling, and we were in a lot of writers' meetings, I sort of took over as the person who pointed out where there were holes in the stories, and where they did not conform to what *Trek* was supposed to be."

A new bible for the show was written, outlining what had happened to the original crewmembers in the intervening year, the hope that Spock would return, and describing the new characters. Lt Xon, a full Vulcan, took the place of Mr Spock as ship science officer. This 20-year-old, "a genius even by Vulcan standards," was destined to prove himself as capable as his predecessor. The primary difference between the two was that Xon had virtually no knowledge of the human equation, and realised that the only way he would be able to equal Spock was by making an effort to touch his repressed emotions, allowing him to more fully relate to the crew. Roddenberry wrote that "we'll get some humour out of Xon trying to simulate laughter, anger, fear and other human feelings." It's interesting to note that the Spock-McCoy feud would have carried over to Xon and the doctor, with the difference being that McCoy believed their "feud is a very private affair... and McCoy has been known to severely chastise (in private) those crewmen who have been unfair to the Vulcan in comparing his efforts to Spock's."

The second new character mentioned was Commander Will Decker, an Enterprise first officer who was something of a young Captain Kirk. The son of Commodore Matt Decker, who met his demise tackling 'The Doomsday Machine', he came quite close to worshipping the captain, and would "literally rather die than fail him". This is in direct contrast to the somewhat antagonistic Kirk-Decker relationship on view in *Star Trek: The Motion Picture*. Essentially Decker was a captain in training, and the idea was that the audience would watch his gradual growth during the five-year mission. In many instances, he would lead landing parties, alleviating the perpetual logistical flaw of the initial *Star Trek* TV series: a ship's captain would never beam into potential danger as often as Kirk did, and it's a format change that would eventually be incorporated into *The Next Generation*. In a sense, this would make the situation more logical and would have given the Decker character an opportunity to develop. In addition, we could have witnessed Kirk's frustration at not always being directly involved with beam downs.

The final new addition to the crew would have been Lieutenant Ilia, the bald Deltan, whose race was marked by a heightened sexuality that pervades every aspect of their



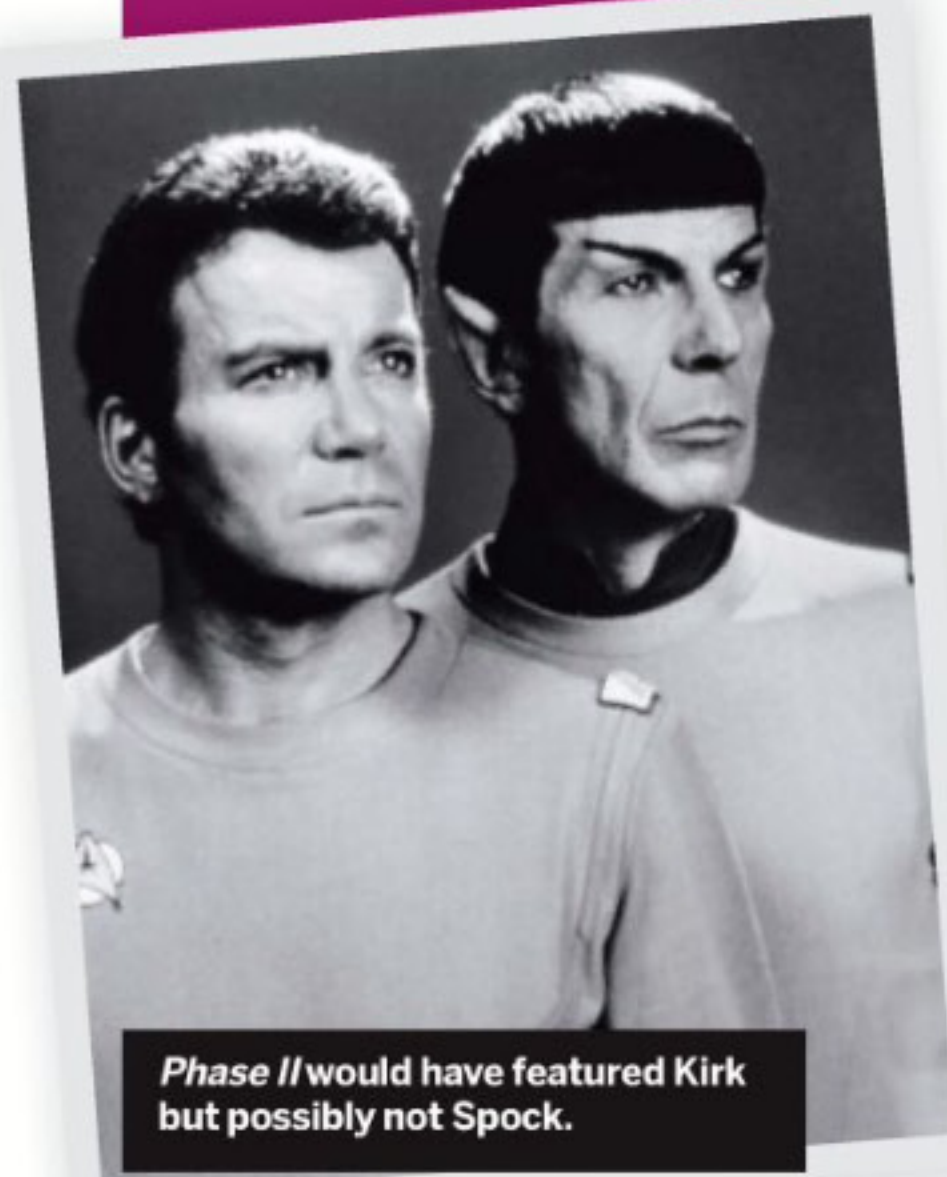
Only then could future military recreation areas have been envisaged like this.

"We'll get some humour out of Xon trying to simulate laughter, anger and other human feelings" – Gene Roddenberry

society. Additionally, Ilia, as was common among her people, was abnormally intelligent, second, perhaps, only to Xon, and gifted with some rather unique esper abilities. As noted, "unlike the mind-meld of Vulcans, it simply is the ability to sense images in other minds. Never words or emotions, only images, shapes, sizes, textures. On her planet, sexual foreplay consists largely of lovers placing images in each other's minds." Like Decker, Ilia made it into the first feature film, and remained, essentially, as the guide depicted her.

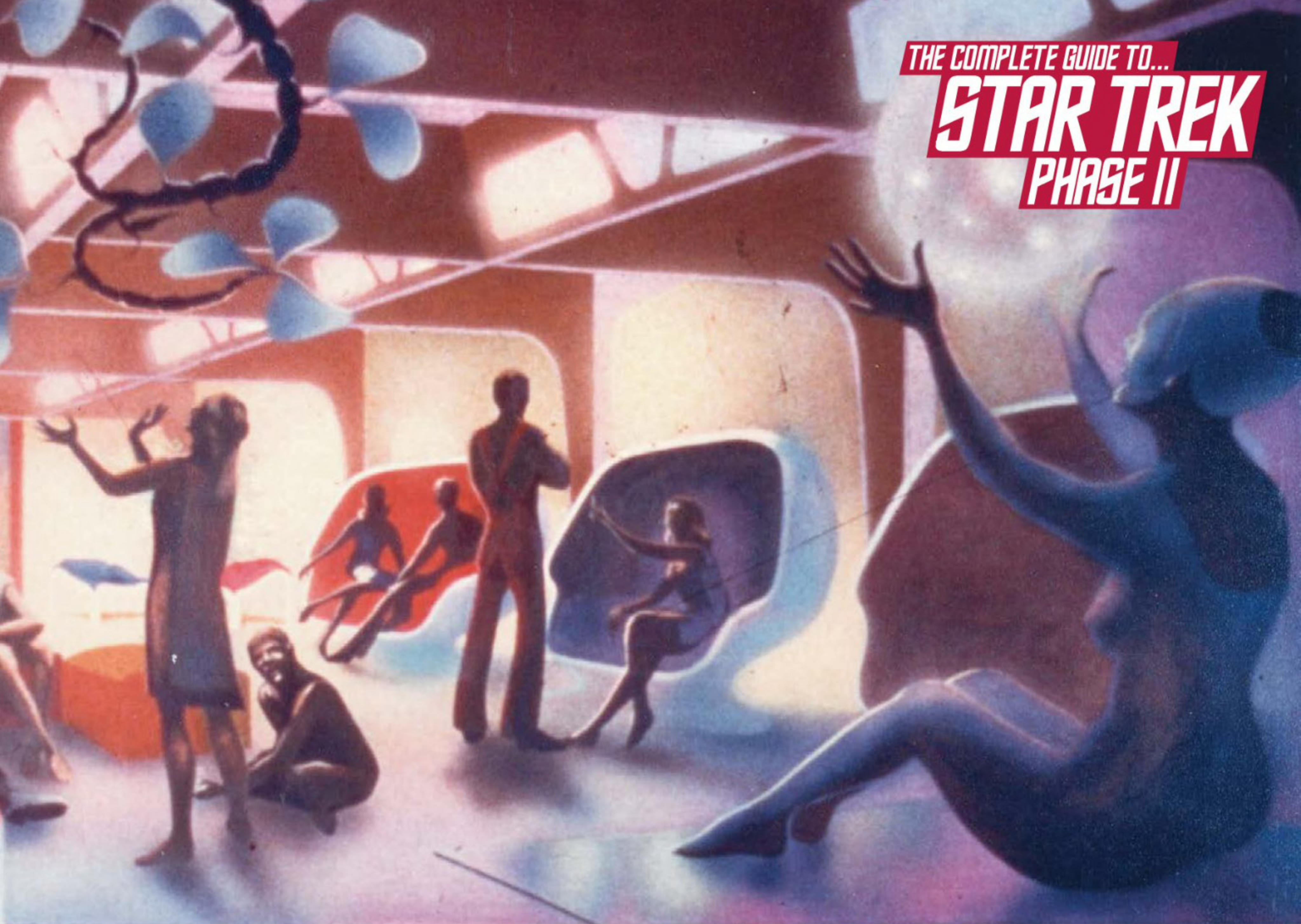
In attempting to bring *Star Trek* back to audiences of the 1970s, the show found itself saddled with one particular problem that had to be overcome in order for the series to work effectively. "The original series had 79 episodes," pointed out Jon Povill, "and therefore a lot of things had already been done. I think the biggest challenge was coming up with things that weren't repeats of ideas which had already been explored. What we were definitely striving for on the show was doing things that were different, and I think by and large we were successful. That was the biggest challenge, coming up with things that were fresh, and were *Star Trek* as well. I think we were helped out tremendously by the new characters. The characters of Xon, Decker and Ilia would have helped in this area. We wanted characters that could go in new directions, as well as the old crew."

"I particularly liked Xon," he added. "I thought there was something very fresh in having a nice young Vulcan to deal with;



Phase II would have featured Kirk but possibly not Spock.

THE COMPLETE GUIDE TO... **STAR TREK** PHASE II



somebody who was trying to live up to a previous image. That, to me, was a very nice gimmick for a TV show that was missing Spock. But we *never* wanted Xon to be a Spock retread. We wanted him to be somebody who definitely had his own direction to go in, and he had different failings than Spock. Also, he didn't have Spock's neurosis regarding his human half. As far as Xon was concerned, Spock had a distinct *advantage* in being half-Vulcan and half-human in the context of where he was, what he was doing and where he was working. If he was on Vulcan, it wouldn't have been an advantage, but to be living with humans, it really helped. Xon's youth was also very important and he would have brought a freshness that people would have appreciated.

Ilia was sort of an embodiment of warmth, sensuality, sensitivity and a nice Yin to Xon's Yang. Decker, of course, was a young Kirk. I think he would have been the least distinct. He would have had to grow, and the performance probably would have done that, bringing something to Decker that the writers would have ultimately latched onto for material. He's the one who would have had to develop more through the acting and performance than the other two. Xon and Ilia were concept characters. They would have developed too, I'm sure, because characters grow when they're performed much more than they do from just the writing. In the early writing, you don't realise the full potential. You don't know who's going to play the character, how they're going to play it and what the characteristics of their performance are going to be. If you look at 'The Menagerie', for example, Spock laughs."

With the guide having been written, Harold Livingston began contacting writers and agents in an effort to get the first 13 scripts in motion. "I wanted to make *Star Trek* more universal," explained ➤

A fresh lick of paint

Episodes of *Star Trek: Phase II* that were adapted elsewhere

1. 'In Thy Image' was the two-hour TV movie that became *Star Trek: The Motion Picture*.
2. 'Devil's Due' became an episode of *Star Trek: The Next Generation*.
3. 'The Child' became an episode of *Star Trek: The Next Generation* as well as the fan production *Star Trek: Phase II*.
4. 'Kitumba' was recently adapted as an episode of the fan production *Star Trek: Phase II*.
5. 'The Savage Syndrome', in which a blinding light causes the crew to revert to their feral natures, was more or less lifted for *The Next Generation*'s 'Genesis'.

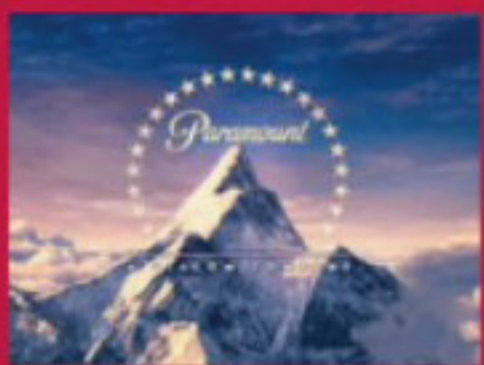


The crew's return was owed partly to the franchise's large fan base.



The God Thing

The failed first feature film



The first attempt to bring *Star Trek* back as a feature film was in the form of *The God Thing*, a Gene Roddenberry written screenplay that Richard Colla, who directed the Roddenberry pilot *The Questor Tapes*, was very familiar with.

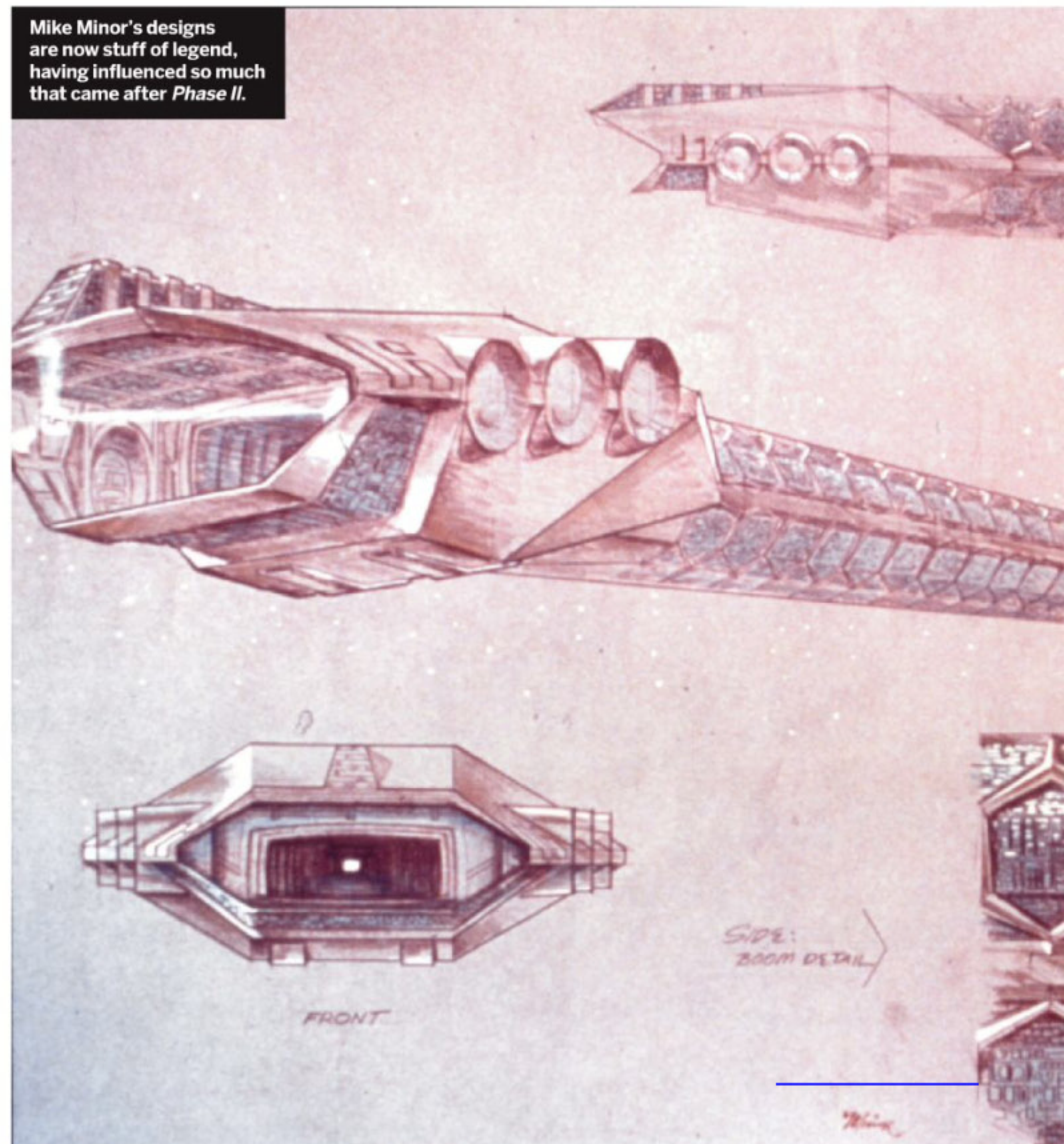
"That script was much more daring than *Star Trek: The Motion Picture*," Colla recalls. "They went off in search of that thing from outer space that was affecting everything. By the time they got onto the spaceship and got into [the alien's] presence, it manifested

itself and said, 'Do you know me?' Kirk said, 'No, I don't know who you are.' It said, 'Strange, how could you not know who I am?' So it shift-changed and became another image and said, 'Do you know me?' Kirk said, 'No, who are you?' It replied, 'The time has passed, and you should know me by now.' It shifts shapes again, and comes up in the form of Christ the carpenter, and says, 'Do you know me?' And Kirk said, 'Oh, now I know who you are.' And he says, 'How strange you didn't know these other forms of me.' Really, what Gene had written was that this 'thing' was sent forth to lay down the law; to communicate the law of the universe, and that as time goes on the law needs to

be reinterpreted. And at that time 2,000 years ago, the law was interpreted by this carpenter image. As time went on, the law was meant to be reinterpreted, and the Christ figure was meant to reappear in different forms. But this machine malfunctioned, and it was like a phonograph record that got caught in a groove, and kept grooving back... It's important to understand the essence of all this and reinterpret it as time goes on. That was a little heavy for Paramount. It was meant to be strong and moving, and I'm sorry it never got made."

A novelisation of *The God Thing* was written, but was then pulled from the Pocket Books' publishing schedule.

Mike Minor's designs are now stuff of legend, having influenced so much that came after *Phase II*.



THE COMPLETE GUIDE TO... **STAR TREK** **PHASE II**

I am not Spock

Actor David Gautreaux talks being cast as Xon



When he was cast as Xon on *Star Trek: Phase II*, actor David Gautreaux began studying episodes of the original series very carefully. Gautreaux got a firm grasp of just what makes a proper Vulcan and began intensive preparations for the role of Xon, attempting to make him the quintessential representation of that particular race.

"I actually went off on a meditative trek and fasted for ten days," Gautreaux said. "I started researching to be a Vulcan with no emotion. For an actor, that's death. I was looking at it from an actor's point of view, which is how do you appear as having no emotion without looking like a piece of wood? That was my acting objective, and I went to several acting coaches. Then I felt I needed a physical equivalent, and I followed the teachings of Bruce Lee, who taught about dealing with emotions and a freedom from emotions that allowed you to live in a non-violent world. That's really what he was all about, despite the impression his films gave. His methods, his trainings and

his students existed in a non-violent life. The way to do that was to not let anything 'stick.' If somebody hits you, it doesn't stick; it just flies through you. So with a Vulcan dealing with 'lame brain' human beings... if they said something stupid, or, in the case of Doctor McCoy,

something antagonistic, because of the training I had gone through, it would not have the stick effect. The idea is that

a Vulcan is pursuing something much larger than what is around him at that moment.

In all honesty, I was looking forward to playing Xon. His actions were tremendous. His strength without size, and the aspect of playing a full Vulcan. When I say that, I mean somebody who had a larger presence than, say, Spock's father, who was a full Vulcan. By presence I mean a more involved presence on the show and the running of the ship. It was a very exciting premise to be playing. To me, it was a potentially good gig that didn't work out."

"The part of Xon was a good gig that didn't work out"



The Enterprise bridge would have been radically redesigned, echoing *TNG*'s aesthetic.

"I felt that all of the stories seemed to be allegorical, and I wanted to make them harder" – Harold Livingston

➤ Livingston matter of factly. "I felt that success notwithstanding, the show had a restrictive audience. There was a greater audience for this. I felt that almost all of the stories seemed to be allegorical, and I wanted to make them harder and a little more realistic. My broad intention was to create a series that would attract a larger audience by offering more. We would still offer the same elements that *Star Trek* did, ie science fiction and hope for the future, and do realistic stories."

"I just thought they had reached a certain barrier with it," he continued. "How much could you do before it becomes totally redundant, and then where do you go? I wanted to bring it down to Earth... figuratively. They had so many stories which, to manipulate or move the plot, this goofy thing appeared out of nowhere. I'm thinking specifically of some Greek with an echoing voice that came on and saved them. That was done too often. And I simply also wanted scripts that were interesting and made sense and moved from a literary standpoint. I felt that too much of that was neglected or overlooked, because they had their science fiction themes. I wanted to do both, although I don't know if it would have worked. I have a great fear of these cultist series-films, because they're really self-defeating in the end. You're going to have a limited audience. That was my feeling, right or wrong."

Requests for stories went out to a variety of people, all of whom had experience either in *Star Trek*, science fiction or writing the

genre for television. In the end, there would be numerous treatments and teleplays, including the two-part Klingon adventure 'Kitumba' (recently updated and filmed for the fan production of *Star Trek: Phase II*) and Alan Dean Foster's 'In Thy Image'.

"Roddenberry felt that I was comfortable with the *Star Trek* universe, and familiar with the characters," said Foster, who penned the *Star Trek Log* novels based on the animated series. "So I submitted three story ideas, one of which was based on a page and a half outline for 'Robot's Return', an episode of *Genesis II*. He thought that could be developed and wanted to see what I could do with it. So that was one of the three things I took home and developed into story ideas, which ran about five or six pages each. One of them, which I would still like to do, involved the Enterprise arriving at a planet which was the 1860s south, only the white folks were the slaves and the black folks were the ruling class. Anyway, Roddenberry told me to develop the story for 'In Thy Image' into a full-scale treatment. After it was turned in, it was decided to open the series with a two-hour movie for TV, which is fairly standard practice when they can manage it. Of the treatments at hand, mine was the best suited to carry two hours, so I went home and developed the outline further."

'Robot's Return' dealt with a space probe returning to Earth after hundreds of years, and in search of its creator NASA. 'In Thy Image' took this basic premise and placed it in the *Star Trek* universe, enlarging the overall threat along the way, as Kirk and company must save the entire planet from this deadly machine.

"At that point," interjected Bob Goodwin, "they had spent about four years trying to get a script for a feature, but they couldn't come up with anything that Michael Eisner [then the head of Paramount] liked. We had various options on the two-hour premiere [which would be released theatrically in Europe], and I suggested to Gene ➤





The Black Hole

The most destructive event was too small-scale

Star Trek's first story editor, John DF Black, was one of the people who pitched concepts for a *Star Trek* movie to Paramount Pictures. "I came up with a story involving a black hole," recounted Black, "The black hole had been used by planets as a garbage dump. But with a black hole there's a point of equality. When enough positive matter comes into contact with an equal amount of negative matter, the thing blows up. Well, if that ever occurs with a black hole, it'll swallow everything. The Enterprise discovered what's happened with this black hole and they try to stop these planets from unloading into it. It comes to war in some areas and the black hole comes to balance and blows up. In 106 years Earth would be swallowed by this black hole, and the Enterprise is trying to beat the end of the world. There were at least 20 sequels in that story." The studio said the concept wasn't big enough.



The Motion Picture was a direct result of Phase II's genesis and subsequent demise.

➤ that since it had never been done in the series before, we should come up with a story in which Earth was threatened. In all the *Star Trek* episodes before, they never came close to Earth. 'In Thy Image' fit that perfectly. I remember that one day we went into the administration building. In there was Michael Eisner, Jeff Katzenberg, Gary Nardino, me, Gene and a bunch of other people. In the course of that meeting, I got up and pitched this two-hour story. Michael Eisner slammed his hands on the table and said, 'We've spent four years looking for a feature script. This is it. Now let's make the movie.'

The atmosphere of that meeting, held on 3 August 1977, was a combination of joy and sobriety. On the one hand it was proof that *Star Trek* was very much alive in Paramount's eyes, and on the other it revealed how problematic resurrecting the show actually was.

Meeting with Michael Eisner, Jeffrey Katzenberg and other key executives, Gene Roddenberry stated at the outset that he expected to have up to ten scripts in development within a two-week time period. Michael Eisner felt that their primary concern must be the two-hour opening episode, for the simple reason that it would kick off the new series and tap into the "enormous amount of worldwide potential in the first return of *Star Trek*. A 1 February answer print is vital, and the film must be superb."

While Roddenberry agreed with this, his general feeling was that the more stories they get into development, the wider their choice of an opening story. "The intention," he said, "is to give the best material to top established writers."

Michael Eisner, without hesitation, pointed out that he had no problems with paying whatever writing cost was necessary to ensure the best possible script. He even went so far as to state a willingness to pay up to \$200,000. Another concern was the lack of director,

"We've spent four years looking for a feature script. This is it. Now let's make the movie" – Michael Eisner was behind the story

although Gary Nelson (*The Black Hole*) was being talked to, with Bob Collins as a backup.

Eisner continued to emphasise how important it was for them to meet the 1 February date, and for the story to be finalised so preproduction could begin. "We'd be kidding you if I didn't say we have some problems on the 1 February date, but we're hoping to overcome them," Roddenberry explained.

"Look," Eisner responded, "I'm willing to go with a \$3 million budget, if the script is good enough. I'm not encouraging extravagance, but I am concerned that we meet the target date and the film be visually fabulous. We need a writer who can make the characters come alive, with a terrific director and a terrific story."

Changing the subject for a moment, Gene Roddenberry admitted that he was bothered by the idea of tailoring the opening script to both William Shatner and Leonard Nimoy, as the latter would not be a part of the regular series. "I'd prefer to eliminate Nimoy completely," he said. Eisner disagreed, stating that it was absolutely necessary for them to have both actors reprising their original roles, and that they must be signed even at unreasonable figures.

"I don't agree," countered Roddenberry. "I can almost promise us that the excitement generated by the return of *Star Trek* with most of the original crew, aided by a publicity campaign to hype excitement over the new, different type of Vulcan, would cancel out any disappointment over Nimoy's absence."



The International Space Station would still be kicking about, by all accounts.



The Paramount chieftain would not accept this. The actor, he insisted again, must appear in the film, even if only briefly during the opening scenes. Both Roddenberry and Goodwin agreed, feeling that it would be a preferable way of handling the situation, because it would satisfy audience demand while at the same time allowing them the freedom to work with the new story and characters.

As stated earlier, one of the reasons that Nimoy did not wish to appear on the series stemmed back to a lawsuit launched because the actor felt he should be compensated for the money Paramount was making from his likeness on *Star Trek* merchandise. Gary Nardino, a former Paramount executive explained that a deal had been offered to the actor, which would include the opening film, select episodes and a settlement of his lawsuit. In response, Eisner said that he would be willing to pay the actor up to \$100,000 for three days work, but the deal with Shatner should be closed first so as to keep his cost down.

"It's understood," he added, "that there's no interest in [Nimoy] for the series, although we may have to make a pay-or-play PTS [Paramount Television Service] commitment as incentive for the two-hour film."

Roddenberry again stated that he was concerned about making the 1 February date, and Eisner explained that he was attempting to generate money abroad on the property before it went to television. Approval was given to put 13 scripts into work for series delivery in March 1978, but no series problems should affect the two-hour film. "There is only one priority at Paramount," Eisner stated, "*Star Trek*."

With the success of *Star Wars*, however, the rules were rewritten on what was commercially possible with sci-fi cinema, and so the series would be transformed into *Star Trek: The Motion Picture* to capitalise on this. And with this decision, the seeds had been sown for the demise of *Star Trek: Phase II*, the birth of *Star Trek: The Motion Picture* and everything that has followed. ☞

Tears and recriminations

Harlan Ellison's near return to *Star Trek*

Despite an acrimonious relationship with Gene Roddenberry stemming back to the original series, Harlan Ellison (whose sole story contribution to *Star Trek* was the amazing 'City On The Edge Of Forever') pitched a feature idea.

"It involved going to the end of the known universe to slip back through time to the Pleistocene period when man first emerged," Ellison told Stephen King in *Danse Macabre*. "I postulated an alien intelligence from a

far galaxy where the snakes had become the dominant life form, and a snake-creature who had come to Earth in the *Star Trek* future, had seen its ancestors wiped out, and who had gone back into the far past of Earth to set up distortions in the time-flow so the reptiles could beat the humans. The Enterprise goes back to set time right, and the human crew is confronted with the moral dilemma of whether it had the right to wipe out an entire life form."



THE COMPLETE GUIDE TO... STAR TREK PHASE II

Invasion of the Trekkie Snatchers

Updating *Star Trek* for a 1980s audience



One production that genuinely looked like it would go was to be directed by Phil Kaufman (the remake of *Invasion Of The Body*

Snatchers, *The Right Stuff*), but even before that one fell apart the director knew that he and Roddenberry saw things very differently.

"We were dealing with important things," he said back in the Seventies. "Things that George [Lucas] has a smattering of in *Star Wars*. We were dealing a lot with Olaf Stapledon. There were chapters in *Last And First Men* that I was basing *Star Trek* on. That was my key thing. Gene and I disagreed on what the nature of a feature film really is. He was still bound by the things that he had been forced into by lack of money and by the fact that those times were not into science fiction the way they are now. Gene has a very set way of looking at things. My feeling always was that he was anchored in a ten-year-old TV show, which would not translate for a feature audience ten years later with all that had been done and could potentially be done in a feature scope. For years I had walked around San Francisco with George Lucas talking about what he was doing. I knew what the potential of this kind of stuff was."

Perhaps most shocking to him was the feeling that Paramount cancelled the film because of the success of *Star Wars*, which was released in May of 1977, and the belief that the studio had blown its chance at the box office. "They didn't even wait to see what *Star Wars* would do," Kaufman said. "I don't think they tried to understand what the phenomenon of *Star Trek* was."

Star Trek I - X Remastered Released:

Out now

Price: £179.99

Starring: DeForest Kelley, Nichelle Nichols, Walter Koenig, James Doohan



The Original Series: S1 Released:

Out now

Price: £69.99

Starring: William Shatner, Leonard Nimoy



Lightning is an elusive thing to capture. Manage to hold it in your hands once, and it's nothing short of miraculous. Attempt to do so again, and you'll be deemed at best brave, and at worst a fool. In October 1986, the world began watching Gene Roddenberry to determine which one he was going to be. 25 years later we know the answer, but at the time no one could be sure. Roddenberry, of course, had created the original *Star Trek*, the television series that limped through three seasons of production from 1966-69 before it was cancelled. But in its aftermath it gave birth to a fan following that defined the word phenomenon and, ten years later, resulted in the feature film, *Star Trek: The Motion Picture*. By the end of 1986, that film had spawned three sequels – one of the entertainment world's greatest accomplishments. But, the masses wondered, could he do it again? On 10 October 1986, Paramount Pictures made the official announcement: *Star Trek* would be returning to television via first-run syndication, and Gene Roddenberry, the 'Great Bird of the Galaxy' himself, would be serving as executive producer.

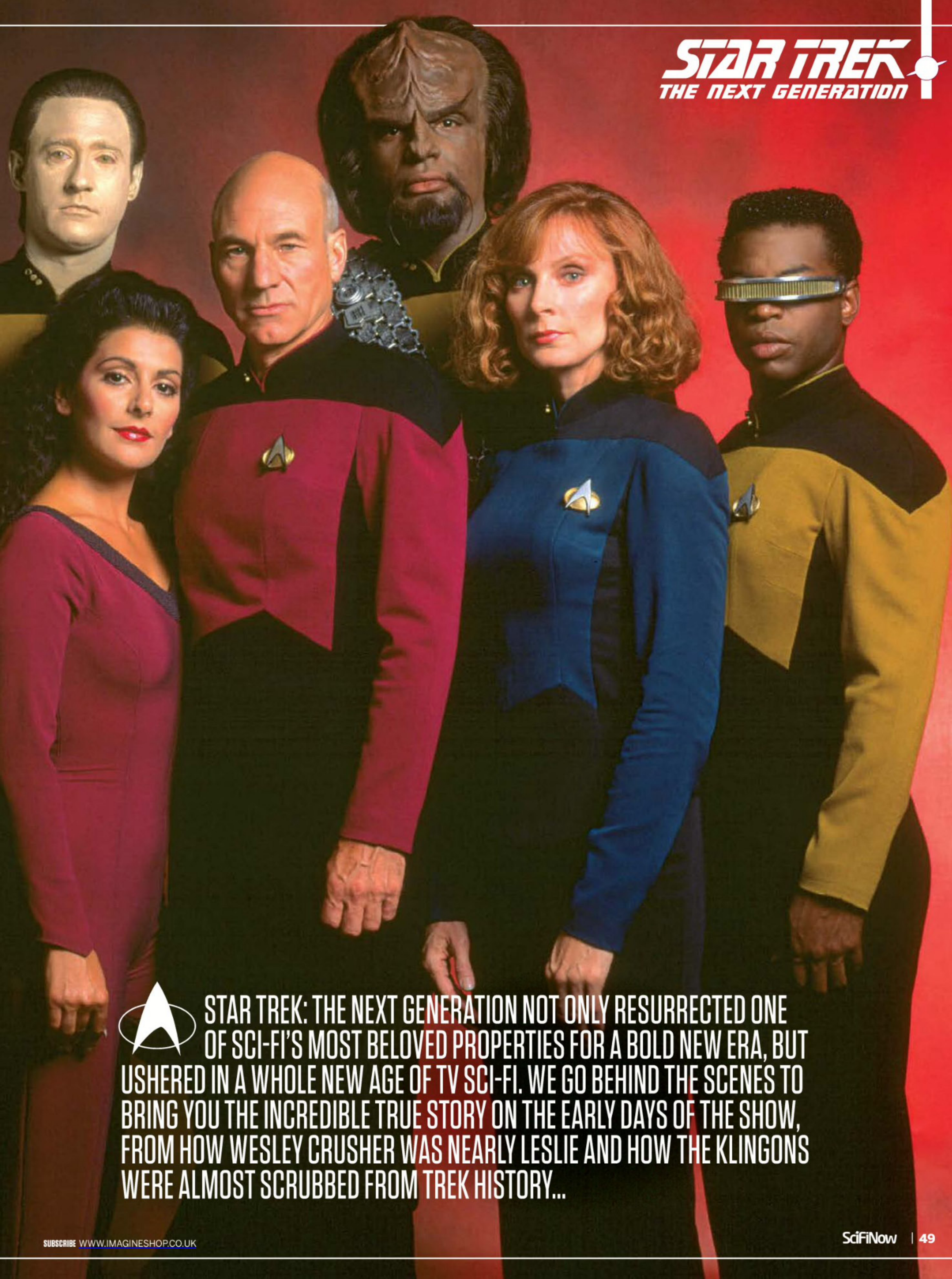
Titled *Star Trek: The Next Generation*, the series would be guaranteed 26 aired hours of episodes, budgeted at over a million dollars per hour. Joining Roddenberry behind the scenes would be producers Eddie Milkis and Bob Justman (both of whom had been involved with *The Original Series*). In front of the cameras would be a new cast of characters, none of which had any relationship with the members of the original Enterprise crew. Following the 10 October announcement, the public had to wait for details regarding the new show, and they were slow in coming. All that was known was that the series was to take place 150 to 200 years beyond the current timeframe (ultimately reduced to 75), and that the Enterprise, albeit in updated form, would be the mode of transportation for the crew. In addition, there would be no Vulcans, Klingons or Romulans, as this series was going to be completely fresh, and the military atmosphere of the feature films would be greatly downplayed. ➔

THE LONG VOYAGE TO FARPOINT

WORDS EDWARD GROSS

LOOKING BACK ON THE TROUBLED CREATION OF STAR TREK: THE NEXT GENERATION





STAR TREK: THE NEXT GENERATION NOT ONLY RESURRECTED ONE OF SCI-FI'S MOST BELOVED PROPERTIES FOR A BOLD NEW ERA, BUT USHERED IN A WHOLE NEW AGE OF TV SCI-FI. WE GO BEHIND THE SCENES TO BRING YOU THE INCREDIBLE TRUE STORY ON THE EARLY DAYS OF THE SHOW, FROM HOW WESLEY CRUSHER WAS NEARLY LESLIE AND HOW THE KLINGONS WERE ALMOST SCRUBBED FROM TREK HISTORY...



While the cast was changed, the Enterprise remained, albeit in updated form.

➤ Robert Lewin, a producer on the series for much of the first season, believes that starting from ground level was the only way to go. “The old show was not a big hit originally,” says Lewin, “and became a big hit during the Seventies because the ideas being dealt with were advanced. While the show looks primitive now, it has a lot of content. Here, the idea was to provide the same content in a 1987 capsule within 1987 parameters. The difficulty was that the public [was] extremely sophisticated, and the ideas that seemed new and revolutionary in the early show [were] no longer revolutionary, so we struggled with that.”

Writer David Gerrold recalls when *The Next Generation* was announced. “I heard the news and confirmed it with Gene’s assistant, Susan Sackett,” Gerrold explained. “Then I dropped a note in the mail that said, ‘Congratulations, this is great news.’

For 20 years we’d be at conventions and Gene would say nice things about me on panels, and I would say nice things about him. When you’re not working together, you have to say good things. I called [Roddenberry’s secretary for *The Original Series*] Dorothy Fontana right away and said, ‘It’s just been announced,’ and she and I jokingly said, ‘OK, when Gene calls me I’ll tell him he has to hire you, and when he calls you, you tell him he has to hire me.’ As it happened, that’s exactly what took place.”

“I was very excited about the news,” enthuses Fontana, who had served as story editor on the original show. “I thought it was a wonderful opportunity to do something new and wonderful. Leonard Nimoy said that it was difficult to catch lightning in a bottle twice, which is true, but the potential of moving it ahead in time with totally new characters gave it a new venue, a new playground. I thought all of those possibilities were exciting at the time.”

She had been phoned by Roddenberry and invited to dinner with he and his wife, Majel Barrett. At Yamatos, a Los Angeles restaurant, they discussed the new series. “Primarily,” details Fontana, “we talked about things Roddenberry wanted to avoid and a few things he definitely wanted to accomplish. He implied that I would be a valuable part of the new show. I was told at the same time that there was no place for me yet, but I began to receive copies of memos sent to Roddenberry from Bob Justman and David Gerrold.”

At the time, Gerrold had not yet been officially offered a position. “Gene and I went out to lunch,” he said, “we talked, and he said, ‘What would you do with *Star Trek*?’ I outlined my ideas, which were to shift the show to a first officer and let the captain stay on the ship. This allows you to simultaneously run shipboard stories and planetside stories, so you have two heroes instead of one and a sidekick. I pitched it pretty hard; it’s an idea I had since the early Seventies. He thought that was a good idea, and I suggested a Klingon first officer, which he was adamantly against. It was that kind of discussion.”

**“I SUGGESTED A
KLINGON FIRST
OFFICER, WHICH
GENE RODDENBERRY
WAS ADAMANTLY
AGAINST
DAVID GERROLD”**



Roddenberry proceeded to tell Gerrold that he, Milkis, Justman, Fontana and himself would screen science fiction films released over the past ten years so as to get a feel for living in the future. “It was an attempt to charge our batteries,” Gerrold smiles. “We’d sit down and talk about the movie we’d seen and spark ideas. Like after *Aliens*, Gene said, ‘Jenette Goldstein created a new style of feminine beauty. We should have something like that in *Star Trek*.’ So we started off with a character named Macha Hernandez, who eventually became Tasha Yar, because in Spanish Macha was short for ‘gay women’... Also, Bob Justman and I started generating pounds of memos. Bob’s were mostly ‘how to’s, and mine were ‘what to’s. I did memos on the look of the ship, technology of the ship, warp speed, star dates, casting... everything about what the show should be.”

Optimism ran high, as did creativity. Between 17 and 20 October 1986, Justman generated numerous memos. First off was his ‘Noah’s Ark’ premise, which basically said that greater thread of realism might be portrayed if whole families were on board the Enterprise so that crew members would not have to be separated from their loved ones. This, he felt, would make *Star Trek* a true “Wagon Train to the Stars.” Additionally, he was inspired by the film *Soylent Green* to have an area of the Enterprise able to create the home environment of any crew member. He postulated a story premise in which the captain and several officers are trapped here during a critical moment and cannot be extricated.

Justman also believed that a new alien race would help *The Next Generation* establish its own identity apart from *The Original Series*. In terms of the main characters, he stated that a half-human/half-Klingon ‘Marine’ might create an air of mystery similar to the one that surrounded Spock; and suggested an android regular who would feature the best qualities of both Kirk and Spock, noting that British actor Patrick Stewart would be perfect for the part; a female ensign who is trying to live up to the legend of her great-great grandfather, James T Kirk; a Latina MP, inspired by Jenette Goldstein in *Aliens*, and a female science officer who is part Vulcan.

Ultimately, many of these suggestions were incorporated. The new Enterprise did contain large numbers of families; the ship was equipped with holodecks which could create virtually any environment, and in Tracy Tormé’s ‘The Big Goodbye’, key crew members, including the captain, are trapped in it; there is an android character, Data; Patrick Stewart would eventually be signed as Captain Jean-Luc Picard, there is a Klingon serving on the bridge, a female security chief, and a new alien threat, the Ferengi Alliance. It’s obvious that Justman deserves credit for making so many suggestions that were actually utilised.

Gerrold began meeting with Roddenberry more often, with Roddenberry assigning him to draft the show’s bible. This situation would eventually lead to Gerrold filing a grievance with the Writer’s Guild, which was ultimately quietly settled. Discussing the subject now, he’s reflective of his optimistic naiveté at the time.

“When we first began discussing the bible,” he recalled, “Gene said to me, ‘Who are our characters? Who do you see?’ I said, ‘I see that our first officer ➤



WORDS KRYSTAL SIM



THE BIRTH OF THE MYTH

FIVE OF THE STORYLINES SET UP IN SEASON ONE WHICH WOULD RUN TO THE CORE OF THE NEXT GENERATION UNIVERSE AND RECREATE MODERN SCI-FI AS THE ARC-DRIVEN BEAST WE KNOW TODAY

1

Q and his obsession with the Enterprise

What happens in Season One: During its maiden voyage, the Enterprise D encounters the omnipotent Q, who puts Picard and his officers on trial for humanity's crimes. He observes their first mission for signs of savagery and vows to keep an eye on them.

Why it becomes significant: Q's appearance as humanity's judge bookends *The Next Generation* from beginning to end. He walks the line between prankster and tormentor. Like the audience, Q sees all, and his seven-season 'trial' of the Enterprise and humanity by extension explores us at our best and worst, Picard in particular.

2

The Borg

What happens in Season One: The Enterprise investigates the destruction of Federation outposts near the Neutral Zone, with the finger of suspicion firmly pointed at Romulus. However, the Romulans report that a number of their stations have been obliterated in a similar way.

Why it becomes significant: That plot strand dangled for 16 episodes before 'Q Who' introduced arguably *Star Trek's* greatest villain. 'Best Of Both Worlds' defined this new incarnation, offering a glimpse of the power a remorseless enemy could wield after assimilating Picard. How he comes to terms with his guilt for the actions of his alter-ego Locutus had repercussions throughout the series and movies.

3

Lore

What happens in Season One: The away team explores Omicron Theta, the site where Data was found. The colonists are long dead, but the team finds another android designed by Dr Noonian Soong. This turns out to be Data's 'brother' Lore, who behaves human but, proves his malevolence when he attempts to hand them over to the Crystalline Entity he unleashed upon the colony years earlier.

Why it becomes significant: Data's humanity is never more apparent than when he is side by side with his sociopathic brother. The two meet again later, but it's Season Four episode 'Brothers' where the two are brought face to face with their 'father' Dr Soong that the sibling rivalry comes out so beautifully.

4

The Traveler

What happens in Season One: An experiment on the Enterprise's warp engines leaves the ship 2.7 million light years from the Milky Way. It's revealed that the mysterious alien assisting with the tests and known only as the Traveler is behind the jump, and he takes an interest in the future of Wesley Crusher.

Why it becomes significant: It is thanks to the Traveler that Wesley becomes an Acting Ensign in Season One. Wesley eventually gets into the Academy, and seems to be heading towards a lifelong career in Starfleet. However, he later becomes disenchanted with this path, and resigns from Starfleet in order to explore the Galaxy with the Traveler.

5

The death of Tasha Yar

What happens in Season One: During a rescue mission to recover Counselor Troi from Vagra II, the away team encounters a sadistic creature called Armus – a tar-like pool of rage and hate. Tasha Yar is killed in action trying to get to Troi's crashed shuttle.

Why it becomes significant: Tasha's death might have been senseless and shocking, but it led to two things: getting Worf at tactical and one of the best episodes in *Trek* history. Fan favourite 'Yesterday's Enterprise' sees Yar go back in time with the Enterprise C. Her half-Romulan child, Sela, becomes central to a plot to conquer Vulcan under the pretence of reunification.



★ WHERE NO EFFECTS HAVE GONE BEFORE

CBS Digital's Director of Visual Effects Craig Weiss on how they reconstructed the original show's special effects for the Blu-ray release

The consensus is that this is finally how 'Encounter At Farpoint' is meant to be seen.

That's exactly right. We're doing pretty much from the very beginning to the very end in terms of remastering the picture and the visual effects, starting with the original can of negative all the way through to looking at the final file.

With the visual effects, are you just enhancing what's already there or are new elements being put in from scratch with CGI?
It's an exact rebuild of the original visual effects using the original elements, so we're not taking anything out. It's not a reimagining or recreation; it's a faithful remastering of the original effects.

They shot everything in film and did everything in-camera, so all those elements were preserved, and it's just a matter of re-scanning them in HD, and re-compositing and re-layering almost the way they did it 25 years ago, but with today's technology.

Is it difficult knowing at what point the look of the remastering is just right and what standard to enhance it to, because the visual effects evolved hugely across the run of *The Next Generation*?

We go through with one of our consultants who was on the original show, and we evaluate each episode and shot, because it's very easy to push it further and do things beyond what was intended.

Wherever we can make the slight enhancement in terms of adding a glow – things that get lost in standard def but were really there, but you can't really see it. We do analyse each episode and make an evaluation, but the whole goal is to stay 100 per cent faithful to the original material.

You did the same job with *The Original Series* Blu-ray. Were there any challenges that were unique to *The Next Generation*?

The biggest challenge was that *The Original Series* was a cut negative – so the show existed on film in

its entirety, cut to cut, and then we would just scan in the entire episode. With this one it has to be rebuilt from the ground up, because when they did this back in '87, they shot on film, they scanned the film, it went to tape and then put the film away, and they never used the film again.

When they edited the show, they edited it on tape, so we had to create proprietary software and work with existing videos to go back in and re-scan the negative, and match it frame-accurate to the original picture. So there hasn't been a real easy solution to that – that's been the most time-consuming part of the project.

How much attention have you been paying to the fans and making sure that this project isn't 'tampering' with their show?

I think the main goal here was to honour the fans and not make it just about putting a product out. We've gone through all the extra added expense of rebuilding the visual effects in HD.

There was originally talk of just up-converting from standard def, but we've gone through the arduous process of rebuilding them just for the fans so that the experience from beginning to end will be consistent and really wonderful. They'll have a really great product to be very excited about wanting to see.

➤ is this, our captain is this, we should have a woman on the bridge who is an adviser to the captain.' He said, 'What about our navigator, helmsman and chief engineer?' I said, 'Our technology is so advanced, let's put all of those in one officer, and come up with other officers with different duties.' At one point Gene said he wanted to have a disabled crew member, so I prepared a memo listing various disabilities. Gene fastened on to blindness. I envisioned the character with some kind of eye treatment; maybe just a couple of enlarged lenses. Instead, they went with this air filter look, which I totally did not like. If you cover up too much of an actor's eyes, he's got nothing to work with. Then I suggested he be named after George La Forge, who was the fan in the wheelchair with muscular dystrophy who Gene had made an admiral. Gene thought that was a terrific idea, and then I suggested that in keeping with the ethnic character of the ship, if neither the captain or first officer were black, then perhaps Geordi should be black.

"I kept making suggestions," he added. "One day during lunch I was talking about Beverly Crusher, who was going to be the ship's school teacher, and in the middle of this I said, 'We don't have a ship's doctor yet, why don't we make Beverly Crusher the doctor?' I wish I'd recorded the conversation, because everybody said, 'Nah, that doesn't work,' and then they started discussing it. Eddie Milkis said, 'You know, that saves us a character if she's the doctor.' Then Bob Justman said, 'No, that makes it harder for the captain to have this relationship with the doctor that we want him to have. On the other hand, the fact that it's harder to have this relationship puts more tension....' And then Gene started discussing it. By lunch, Beverly Crusher was the ship's doctor."

On October 29, Roddenberry issued a memo to Gerrold in which he agreed with Justman's 'Noah's Ark' premise, and the idea that their differently abled crewperson be blind, yet able to 'see' through a prosthetic device. In terms of militarism, he noted that it should be "de-emphasised over previous *Star Trek* series and very much de-emphasised over the *Star Trek* movies," he wrote. "We go back to the flavour of the previous series' first year, when the emphasis was on 'strange new worlds' rather than space villains and space battles."

Once again, Gerrold took to writing memos. On 2 November he offered one which suggested that the show avoid the Kirk-Spock-McCoy troika of *The Original Series*, focusing more on an ensemble. "Because of the contractual need to have Kirk and Spock at the centre of every story in the old series, there wasn't as much opportunity for our other characters to be heroic," he said. "This proved unfair to a very talented group of actors. Also, as an ensemble show, it's easier to kill off a character without damage to the format of the series."

During that first week in November, a first draft was circulated to the staff. Fontana saw some problems with the document as presented. "I feel a lack in the characters as proposed," she said, "primarily because I do not see any references to friendships, relationships... The backbone of *Star Trek* has always been relationships and human stories. I realise you don't want the buddy system of before, but people do form friendships... loves and hates. Both are contained side by side on this ship, and they must be seen in the characters."



“I HAD A GUT FEELING THAT TOO MANY WESLEY STORIES WOULD DRIVE OUR AUDIENCE AWAY - THEY'D IT'S A KIDDY SHOW

DOROTHY FONTANA



On 10 November, Fontana brought up the subject of the Klingons. Her suggestions were to leave them as they were; ignore them; eliminate them altogether, or create peace between the Empire and the Federation. “Solution four sets up several situations,” she noted. “Depending on when the alliance took place, there are bound to be a number of veterans or children of veterans who opposed the Klingons and still greatly mistrust the alliance and/or any Klingon. You may not want a regular Klingon crew person on board, but story situations can grow from interaction with ambassadors, trading ships, other ‘alliance’ vessels with Klingon personnel...”

As story ideas came in, Fontana noticed a trend of focusing too much on Leslie Crusher (later to become Wesley), a problem which would indeed rear its head. Said Fontana, “Aren’t we thinking a little too much about this girl and not enough about our other people? I have a gut feeling that too many Leslie stories will drive our audience away because they will perceive it to be a kiddy show. It won’t be, but a hint is all it takes. Perhaps I’m jumping the gun on this, but I hope the next few story proposals I see/hear are centred around the other series leads.” As *TNG* ended its first several months of life, and as 1986 was coming to a close, Fontana began work on the show’s premiere script, ‘Encounter At Farpoint.’

It sounds optimistic now, but in reality there was a power struggle behind the scenes, much of it initiated by Roddenberry himself, who had been removed from the feature films after *Star Trek: The Motion Picture*. With the urging of his lawyer, Leonard Maizlish, Roddenberry took the defending of his throne to be his primary mission, rewriting every script whether it needed it or not. The writing staff existed in something of a revolving door, with scenarists joining the show and departing at warp speed. The result: mediocrity and a first season that would have been cancelled had it aired on a network. “There were a lot of egos involved,” muses Dorothy Fontana, “and they weren’t ours. We just wanted to do a good job, and we were not allowed to. On *The Original Series*, everyone was simply trying to do a good job, and the attitude was, ‘Let’s tell the best stories we can.’ There was not a team feeling on the show.”

The late Herb Wright, another producer during the first season, was a student of the I-Ching, and was heavily involved in the martial arts. “The wisdom of every one of those people I really respect say the same thing: any group endeavour starts at the centre, and Gene and Leonard were at the centre,” said Wright. “The chaos, the confusion, the lies, the manipulation began there. The initial thrust of the series where there was a lot of innovation – a lot of that innovation came from the staff, and not from Gene – was beaten down, honed and blended out so that more and more we were doing the same kind of stories that were done in the Sixties. We were not allowed to do dramatic resolves because so often Gene took the guts out of the villain. I’m not talking about melodrama; I’m talking about the actual conflict. Instead, they just had a serious argument. I wrote a thing where we were fired upon by the Ferengi, and I had us firing back a warning shot. Gene ripped that out, saying we weren’t allowed to fire back. We came across that time and time again, yet when he did one rewrite he had the Enterprise firing on a planet with all of its power... as a warning! So the rules he made, he forgot, or they only

applied to other people. Everything he wrote was gold and everything everyone else wrote was, at best, silver one day and shit the next.”

David Gerrold draws a comparison between Picard’s relationship with his crew and Roddenberry’s dealings with his writing staff. “That’s how Gene saw himself,” says Gerrold. “He was in command of a floating, executive hotel, and he’s the boss... In the script someone comes to the captain and says, ‘Some of the families are concerned,’ and the captain says, ‘This is not a democracy. You don’t get to vote on it.’ At least we acknowledged that people on the ship are concerned about the danger. Gene crossed that off and said, ‘Nobody argues with our captain’s decisions.’ In other words, ‘Our people know that the captain is going to make the right decision.’ Nobody else’s opinion has any validity. If you look at the relationship of Picard with his top officers, the top are the best and brightest in Starfleet, but whenever they make a recommendation to Picard, they’re wrong. Picard always knows better. He’s got the best and brightest, and his way of managing them is to

show that they’re incompetent. You can see in the scripts that Gene’s rewritten that that’s how he treats his staff.”

Writer Tracy Tormé, who served as story editor and creative consultant to the series early in its run, noted back in 1988, “It would be nice if people started taking more chances with television, because we’re barely scratching the surface of its potential. The format opens many of those creative doors, but it’s up to *Star Trek* to be bold enough to do something unusual, challenging or artistically stimulating. But having the opportunity doesn’t mean that you’re going to fulfil it. There was a conservative approach taken of not rocking the boat too much; not taking too many chances. My position on this has been pretty well known. I’m the one person who tries to push to do unusual, unexpected or, hopefully, progressive things on the show, but there always seems to be resistance. It always seems to be a struggle to do something groundbreaking. The show is such a success that the attitude has become, ‘Why take risks?’”

Risks were eventually taken, but, sadly, not until Roddenberry (and by default, Maizlish) were reined in, allowing former Paramount executive Rick Berman to guide the series toward genuine success. Indeed, with the addition of writer Michael Piller, the spin-off eventually eclipsed its progenitor in popularity, broke syndication records and made first-run syndication a viable alternative to network television. Today, 25 years after the series hit the airwaves, its impact is undeniable, as it helped keep the franchise alive and thriving.

For *The Next Generation* to have become such a phenomenon despite the little known goings-on behind the scenes, it is truly a testament to the enduring popularity of Roddenberry’s creation. The man was a visionary – despite his flaws – and that’s something no one can ever take away from him. ☞

Star Trek: The Next Generation Season One is available to buy on Blu-ray now.



25 years on, and *The Next Generation*'s impact is still clearly felt.



THE COMPLETE SEASON ONE EPISODE

The first season of TNG was a bumpy ride at times, but would ultimately outline the best parts of the following six years. When you're rewatching the first season on Blu-ray or DVD, take a look at this episode guide for behind-the-scenes comments on each episode...

KEY

WHERE TREK HAS GONE BEFORE

This indicates an episode that retreads a storyline from *The Original Series* – which the first season of *TNG* did too many times



HOLODECK ALERT!

An early Holodeck episode, where the sphere of narrative possibilities was wider



CRAPTACULAR

We're just too embarrassed by this episode to even reflect on it



KEY EPISODE

Good or bad, there's something in this episode that would be essential to the DNA of *TNG*, so we've highlighted it as such



EPISODE 1 & 2: 'ENCOUNTER AT FARPOINT'

"Q's out there to figure out what you're about, and as long as what you're about is OK, then everything else is OK. If it isn't, God help you."

John de Lancie, Q



EPISODE 3: 'THE NAKED NOW'

"It's slightly more adult and a lot more comic than the original, 'The Naked Time.' In this, it's much more a character change in the way of romance and strangeness leading towards humour."

Paul Lynch, Director



EPISODE 4: 'CODE OF HONOR'

"The idea was to create an alien civilisation with an interesting look and a central theme to it. We based them somewhat on the Samurai culture of Japan."

Michael Baron, Co-writer

TIMELINE »



EPISODE 14: 'ANGEL ONE'

"I didn't want to do Amazon Women with steel 'D' cups; it should be a hit on apartheid... That didn't last long. The sexual places it was dragged to were absurd."

Herb Wright, Writer



EPISODE 13: 'DATALORE'

As *TNG* fumbled its way out of *TOS*' shadow, 'Datalore' was a glimpse of the potential within its own cast of characters that would fuel the best episodes over the coming seasons. In this case, Data was established as a fan-favourite character thanks to Brent Spiner's able interpretation of both his regular character and Lore, his malicious counterpart.

"Brent Spiner made that episode unique. He did a scene in which Data sits down with Lore and Lore discusses what it's like to be human. Brent made those two characters completely different people!"

Rob Bowman, Director



EPISODE 12: 'THE BIG GOODBYE'

"Gene Roddenberry wanted to utilise the holodeck and had thought of doing a detective story... I have always been a Raymond Chandler and film noir fan, so I thought it would be fun to combine the two ideas." Tracy Tormé, Writer



EPISODE 15: '11001001'

"The Binaris were wonderful science fiction creations; that they dealt in this binary language and had their little buffers was so imaginative."

Maurice Hurley, Executive producer



EPISODE 16: 'TOO SHORT A SEASON'

"I considered it a 'sit and tell' rather than 'show and tell' episode, and I prefer to show the audience. Just as there is verbal dialogue, there is visual dialogue. One without the other can get very monotonous."

Rob Bowman, Director



EPISODE 17: 'WHEN THE BOUGH BREAKS'

"I thought it would be fascinating to deal with something that hadn't been dealt with: all these families in space. We also managed to deal with a society that had lost its humanity in favour of technology."

Hannah Louise Shearer, Writer



EPISODE 18: 'HOME SOIL'

"The 'Q' in that one was, 'Do I recognise there could be other lifeforms than the kind of life I'm used to?' To ask that question was okay, but I don't feel it was asked as strongly as it had been in 'Encounter At Farpoint.'"

Corey Allen, Director



Star Trek: The Next Generation Season One is out 23 July on Blu-ray priced £50.99.



EPISODE 26: 'THE NEUTRAL ZONE'

A tense Cold War-style stand-off between the crew of the Enterprise and a Romulan Warbird is thrillingly complicated by three unexpected passengers – 20th Century humans awoken from cryogenic sleep.

"A slambanger! That was written in about a day and a half with the Writers Guild strike deadline upon us. The characterisations were good, but it was pretty much slapped together."

Maurice Hurley, Writer



EPISODE 25: 'CONSPIRACY'

I wrote 'Conspiracy' with the idea of doing something different; something with an unhappy ending, a harder edge... Even if people hated it, things would go back to normal the next week."

Tracy Tormé, Writer



EPISODE 24: 'WE'LL ALWAYS HAVE PARIS'

"We wanted something that was utterly romantic and that explored the character of Picard, giving some insight into why he was who he was."

Hannah Louise Shearer, Writer

GUIDE... IN THEIR OWN WORDS

**EPISODE 5: 'THE LAST OUTPOST'**

"The Ferengi were terrible. They were like pests. It was like making a villain out of a housefly. I always thought that episode had a poignancy we missed. A brilliant premise, just poorly done."

Maurice Hurley, Executive producer

EPISODE 6: 'WHERE NO ONE HAS GONE BEFORE'

One of the most ambitious early episodes, going beyond the realms of the known universe, this was a declaration of intent for high-concept episodes of this new series – something the first season didn't do enough of.

"There was brief talk our script would serve as the pilot, because they needed something outreaching. This story would have taken the audience out there and said, 'Wow, this is going to be some show!' Instead, it's just television."

Michael Reaves, Co-writer

**EPISODE 7: 'LONELY AMONG US'**

"There are similarities between this and the original's 'Journey To Babel,' which I also wrote. In this one, the diplomats being transported were a fun kind of subplot, as opposed to serious 'drama' like in '...Babel.'"

Dorothy Fontana, writer

**EPISODE 11: 'HAVEN'**

"I thought the story would only work as a comedy. I wanted to do a broad comedy about these two families who couldn't really stand each other, but wanted to go through with the wedding anyway."

Tracy Tormé, Writer

**EPISODE 10: 'HIDE & Q'**

"Q can be a little 'more' than he was before: more playful, more angry. I thought it really interesting Q would come back and say, 'Look, there's something you have that I need.'"

John de Lancie, Q

**EPISODE 9: 'THE BATTLE'**

"I was intimidated by the script, because I was going to be dealing mostly with Patrick Stewart, whose knowledge is unending. But I really wanted to get in there and make that man work."

Rob Bowman, Director

**EPISODE 8: 'JUSTICE'**

"Let's say we kill every terrorist or anyone suspected of being one. What's next? We're not talking about a person dealing with somebody else. We're talking about society dealing with some aspect of itself, and what it means on a fundamental level."

John DF Black, Writer

**EPISODE 19: 'COMING OF AGE'**

"There were three stories that came together in a wonderful way. Not every show has a lesson, but there were some nice ones in that one about how to win and how to lose."

Maurice Hurley, Executive producer

EPISODE 20: 'HEART OF GLORY'

'Heart Of Glory' shed light on the ways of the Klingon and gave us vital background information on Worf's motivations and his complex brand of morality that led to him joining the Enterprise – it's also the first time we see the Klingons in funky battle armour.

"It gave you everything you wanted to know about what happened with the Klingons. Why did they become allies? Why is Worf there? How did he get there?"

Michael Dorn, Worf

**EPISODE 21: 'THE ARSENAL OF FREEDOM'**

"It was originally going to be a love story in which Picard was dying and Beverly was going to reveal how she felt about him..."

Robert Lewin, Writer

**EPISODE 23: 'SKIN OF EVIL'**

One of TNG's missed opportunities, Tasha Yar is pointlessly killed off by the Power Rangers-esque sludge monster Armus in an episode that is symptomatic of the series' early lack of storytelling flair. It wouldn't be until the third season's 'Yesterday's Enterprise' that Yar was given some kind of retroactive worth – this is an almost meaningless death, though the moving memorial scene redeems it somewhat.

"I don't think I've ever said this before in response to a journalist: No comment!"

Joseph Stefano, Writer

**EPISODE 22: 'SYMBIOSIS'**

"I take the blame for Tasha Yar's 'just say no' speech to Wesley. The actors were screaming, they were puking. 'We can't do this.' I said, 'There are kids out there. If we're going to make the message, let's make the message.'"

Maurice Hurley, Executive producer

SHUT UP, WESLEY

★ THE NEXT GENERATION PRODIGY'S TEN MOST IRRITATING MOMENTS

He's the character the fanboys and girls love to hate, and really those jumpers didn't do him any favours. Here are some of Wesley Crusher's more facepalm-worthy moments from all seven seasons of Star Trek: The Next Generation...

WORDS KRYSTAL SIM ILLUSTRATION DAVID COUSENS

STOP TOUCHING MY STUFF

SEASON 1, EPISODE 1: 'ENCOUNTER AT FARPOINT'

1 Picard may be a role model (see Captain Picard Day for more details), but he isn't good with children. Any kid lucky enough to get a chance to sit in the captain's chair would surely not do anything silly like press buttons, right? Sadly, Wesley did not heed this advice.

KOLVOORD STARBURST

SEASON 5, EPISODE 19: 'THE FIRST DUTY'

2 In an uncharacteristic moment of not being a perfect super-genius, Wesley loses a whole year's worth of credits thanks to a small matter of covering up the death of a team member while performing a banned flight manoeuvre. Picard gives him the stern talking-to of a lifetime.

LOOKING FOR A LITTLE ROMANCE

SEASON 2, EPISODE 10: 'THE DAUPHIN'

3 Wesley likes a girl (pause for laughter) and asks Riker for a few tips on how to woo the ladies. Mr Bearded Boombastic enlists the help of Guinan, but their role-play just seems to confuse and disorientate the young lover. And yes, someone else tells him to shut up. Thanks Guinan.

JUST SAY NO

SEASON 1, EPISODE 22: 'SYMBIOSIS'

4 Tasha talks to Wesley about the drug culture of her home planet during an awkward conversation in which no one comes off well. Wesley sounds less like a real teenager and more like he should be a character called Timmy starring in an anti-drug PSA. Perhaps talking to actor Troy McClure.

MY FIRST FRIEND

SEASON 5, EPISODE 6: 'THE GAME'

5 When an addictive game brought back from Risa starts to brainwash the crew, Ensign Robin Lefler and Wesley became closer and help crack the case. Lefler admits her first friend was a tricorder in a geeky moment of self-disclosure. Wesley replies that his was a warp coil, and just comes across as weird.





ALMOST BEING EXECUTED

SEASON 1, EPISODE 8: 'JUSTICE'

10 While off frolicking with the scantily clad Edo, Wesley tramples on some flowers and causes a diplomatic incident. OK, so it's a bit of a crazy legal system; one strike and we kill you, but if you'd heard the phrase "I'm with Starfleet. We don't lie," be honest, you'd have shot him.

WESLEY'S GAP YEAR

SEASON 7, EPISODE 20: 'JOURNEY'S END'

9 A crisis of conscience prompts an unhappy and slightly petulant Wesley to leave Starfleet and join the *Traveler* to explore the galaxy. However, he's next spotted in *Star Trek: Nemesis* in uniform, so this moment isn't so much an epiphany as a gap year in all but name.

SHUT UP, WESLEY!

SEASON 1, EPISODE 13: 'DATAFORE'

8 Wesley was right. But sometimes being right isn't everything, and when Wes tries to convince his captain that they have the wrong android he plays the 'It's because I'm a kid' card. Even his mother tells him to shut up. The verbal smackdown that launched a thousand t-shirts.

I FEEL STRANGE, BUT ALSO GOOD

SEASON 1, EPISODE 3: 'THE NAKED NOW'

6 It's one thing to record samples of the captain's voice for your own perverse ends (what else do you make him say?) but using it to hold the ship to ransom while hopped up on a pathogen which has the same impact as a four-pack of Hooch? Uncool.

SUPER-GENIUS 1, ADULTS 0

SEASON 1, EPISODE 9: 'THE BATTLE'

7 Wesley manages to realise what the entire senior staff have not when he spots that a transmission from a nearby Ferengi ship is what has been having an effect on Captain Picard. "Adults!" he says after anyone with a phaser leaves the room.



Star Trek: The Next Generation Season One is out 23 July on Blu-ray priced £50.99.



**Star Trek: The
Next Generation
Movie Collection**

Released: Out now

Starring: Patrick Stewart,
Jonathan Frakes, LeVar Burton

Discs: 5

Format: Blu-ray, DVD

Price: £64.99

Certificate: 15

Continuing Missions

The Complete Guide To

COMPLETE GUIDE



Making the transition from one generation to the next was never going to be easy, but the new crew of the Enterprise cemented their place in the franchise with four more films, examined in-depth with our complete guide...

WORDS JAMES RUNDLE

Star Trek VII-X

STAR TREK VII-X

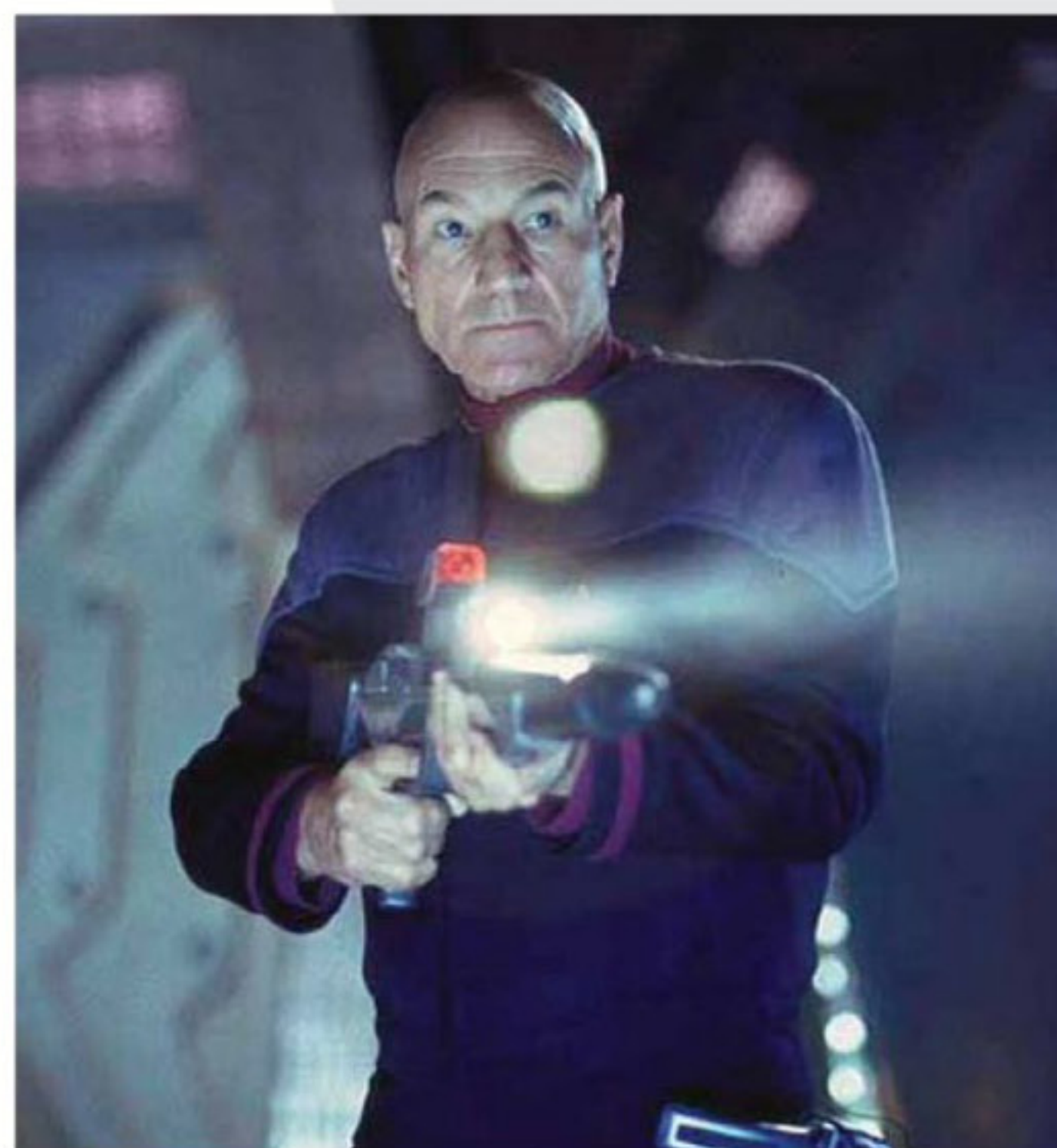
Complete guide



Passing on the torch from the *Original Series* cast to *The Next Generation*, the films featuring Picard, Riker and the rest of the Enterprise D/E crew were considered to be a mixed bag. While they initially followed the odd-numbered film curse, where *Star Trek* films with odd numbers are generally considered to be inferior to those with even numbers, this all changed with the release of *Star Trek: Nemesis*.

In many ways, however, early precursors to the form of modern science fiction can be seen in the films, not least because future *Battlestar Galactica* showrunner Ronald D Moore was responsible for scripting both *Generations* and *First Contact*. The latter film, being dark, gritty and moody, had an eerie prescience to it regarding post-9/11 sci-fi, something that would become far more evident in films and television in this millennium.

In many ways, however, the *Next Generation* films weren't a passing of the torch. There was a different cast, of course, but the essence of the franchise was still essentially the same. It might be more accurate to think of it as a nadir to the first stage in *Star Trek*, a capping off from Roddenberry's initial vision into the updated and rebooted franchise brought to us by JJ Abrams in 2009. ➤



The assault team began to regret wearing plastic armour.

Journeys end

Generations saw the death of two icons



1A Kirk confronts Soran by the launcher, who reveals that he does know who he is, and if he's not mistaken, the captain is supposed to be dead.



1B Volunteering to go after Soran while Picard attempts to disable the device, Kirk's attempt to cross the bridge goes a little awry.



1C Having defeated the scientist and prevented the destruction of Veridian IV, Kirk is mortally wounded by the wreckage.



1D When the captain dies, Picard buries him on a mountaintop and pays his respects before setting off across the desert.



2A The Enterprise has suffered a crippling blow, and the only way to survive is to detach the saucer section from the main part of the ship.



2B Leaving Troi to drive the ship, the saucer section falls into the atmosphere of Veridian III, spending its final moments in space.



2C The ship eventually crash lands onto the planet's surface, carving a huge scar into the land as it careens through the forest.



2D Finally, the Enterprise comes to rest, and despite light casualties on the part of the crew, the vessel itself is sadly irretrievable.

Death threats?

The reaction to Generations

Generations divided many in the *Star Trek* fan community and the wider critical press on its release. Most telling was the reaction from popular film reviewers Gene Siskel and Roger Ebert, who gave it a 'thumbs up' and 'thumbs down' respectively. Brannon Braga received what Alexander Siddig (who played Dr Bashir in *Deep Space Nine*) termed 'FBI worthy' emails from many disgruntled fans, who disagreed with the film killing off Kirk.

Some critics praised the on-screen duality of Kirk and Picard, and the metaphorical

passing of the baton between the old and new generation of *Star Trek*. Others found the story to be weak, and there was several unfavourable depictions of the film as being little more than a watered down episode of the television series. Despite this, however, the film grossed \$120 million worldwide and was nominated for the Hugo Award in the Best Dramatic Presentation category.

DID YOU KNOW?

Star Trek: Generation's Malcolm McDowell is actually the uncle of Alexander Siddig, who played Julian Bashir in *Deep Space Nine*.

Details

Released: 18 November 1994

Director: David Carson

Writers: Rick Berman, Ronald D Moore, Brannon Braga

Starring: William Shatner, Whoopi Goldberg, Malcolm McDowell

Worldwide gross: \$118 million



Time is the fire in which we burn



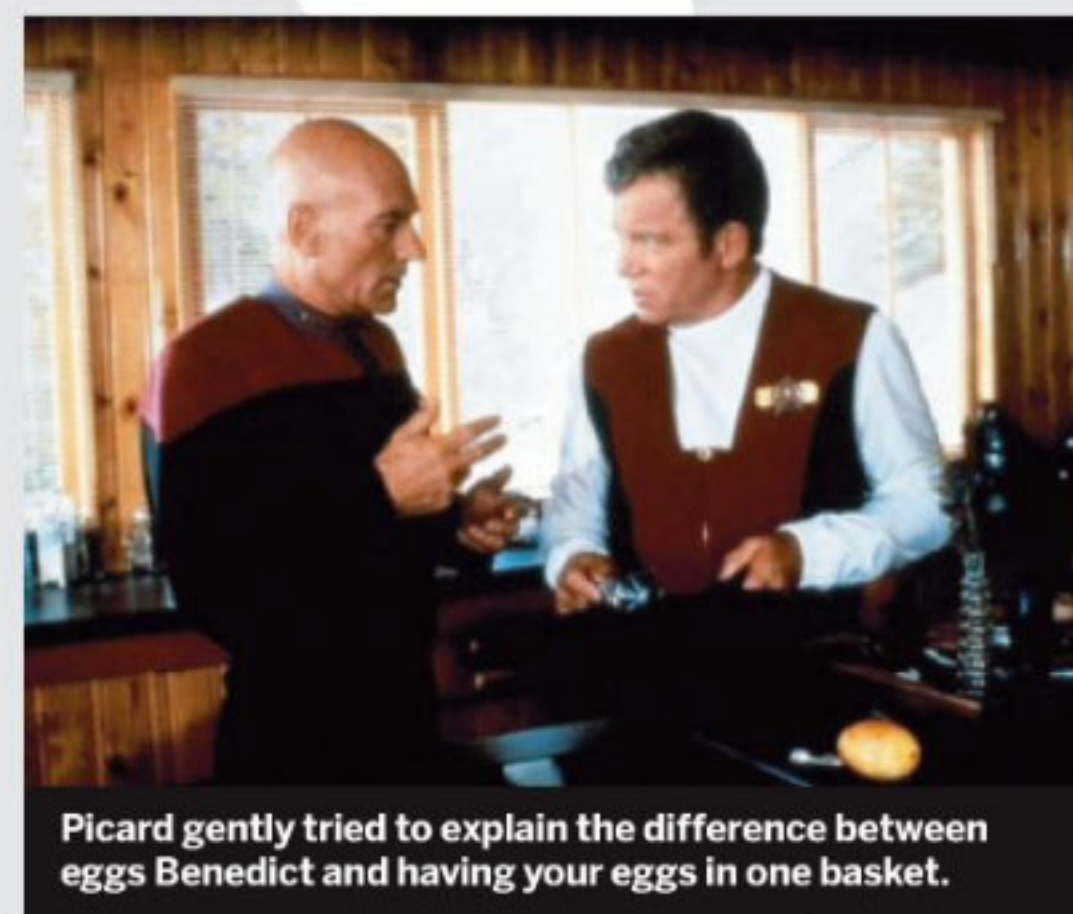
Originally pitched by Paramount in *The Next Generation's* sixth season, executive Rick Berman began development of *Generations*

in order to give a marked transition between the original series and the new cast. The idea that this would be the last appearance of Kirk became the engine of the story early on, which had initially leaned towards the two Enterprise crews battling each other, before it became apparent that the idea was unworkable.

Leonard Nimoy was originally offered the director's chair, having helmed *Star Trek III* and *VI*, however Berman had handpicked writers such as Ronald D Moore for the project, and so the veteran actor's involvement would have been just to shoot the film. Nimoy passed on the option, as did actor DeForest Kelley, who felt that he had given his character of Dr Leonard McCoy a sufficient exit in *The Undiscovered Country*. Industrial Light & Magic worked on the effects for the film, which despite the emerging primacy of computer-generated imagery, were still mostly shot using physical models here.

Shooting began just ten days after the finale for the series, 'All Good Things', wrapped. The film was scheduled for just 50 days of production, but reshoots still occurred, including a complete change to Kirk's death scene. Initially, Soran had shot

Kirk in the back, however the final act as a whole became a huge point of contention among test audiences. The production was therefore given an additional \$5 million to completely redo the sequences, with the writers initially struggling to come up with alternative solutions. Other deleted and unfiled segments included an extended torture scene between Soran and Geordi, an alternative Nexus sequence, and other scripted, relatively inconsequential elements.



Picard gently tried to explain the difference between eggs Benedict and having your eggs in one basket.



BEST SCENE

We leave so many things unfinished...

Picard's unsettling encounter with Soran remains one of the better parts of the film.

Curtain calls

What happened to the actors after their final appearances?

William Shatner

Captain James T Kirk

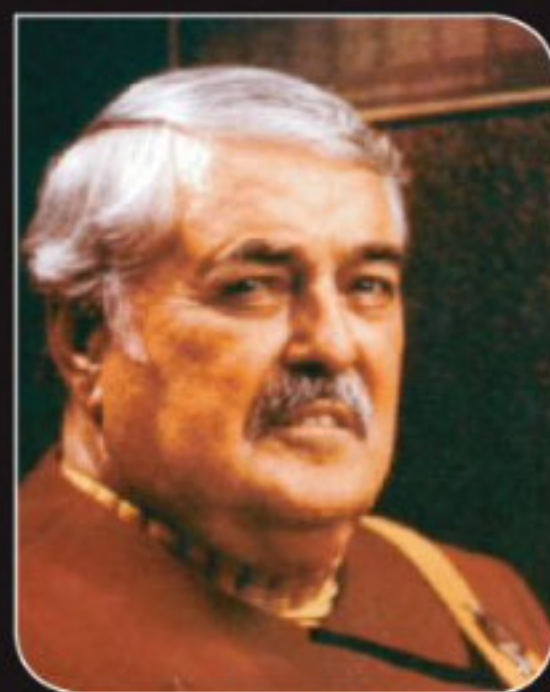


Shatner has continued to have a high-profile career since *Generations*. His most successful endeavour was the part of Denny Crane in *The Practice* and *Boston Legal*, for which he won an Emmy award and a Golden Globe in 2005.

Shatner remained with the series until it concluded in 2008, and also released an autobiography, *Up Till Now*, in the same year. Most recently, controversy surrounded the actor with the reboot of *Star Trek* by director JJ Abrams. Leonard Nimoy, who played Spock in the original series, was invited to reprise his role in the new film, however Shatner was not. Abrams has insisted repeatedly that this was simply because there wasn't a credible way to include the character in the film, however, Shatner took great public exception to what he seemed to perceive as a shun.

His personal life after *Generations* was fairly fraught for a while. He found his third wife, Nerine, dead in the swimming pool of their home. A toxicology report found a high concentration of alcohol mixed with Valium in her bloodstream, and Shatner later admitted she had been an alcoholic. He later married Elizabeth Martin, and friction was publicly evident between himself and George Takei when Shatner said that he had not been invited to the actor's wedding. Takei insists that Shatner had been sent an invitation and failed to respond, but the actor contests this.

James Montgomery Doohan



Captain Montgomery 'Scotty' Scott. Due to a number of health issues, Doohan's work after *Generations* was sparse. He guest starred in episodes of television series or made brief appearances in films, but as with most of his

work after *Star Trek*, it was public appearances that provided the basis for his income.

Doohan's character of Scotty was widely credited with convincing many people to pursue a career path in engineering and American astronaut Neil Armstrong publicly congratulated Doohan for this inspirational success. As well, the Milwaukee School Of Engineering awarded Doohan an honorary degree for the impact he has had on the field.

Unfortunately, Doohan's final years were made worse by his poor health. Already suffering from Parkinson's disease, diabetes mellitus and pulmonary fibrosis, he was diagnosed with Alzheimer's disease in 2004. In 2005, Doohan died at his home in Richmond, Washington, with the cause being pneumonia and complications arising from Alzheimer's.

Two years after Doohan's death, seven grams of his ashes were sent into space for a four-minute suborbital flight, before returning to Earth. A failed rocket flight followed with more ashes aboard and, eventually, the rest of his remains were scattered over Puget Sound, Washington DC.

Walter Koenig

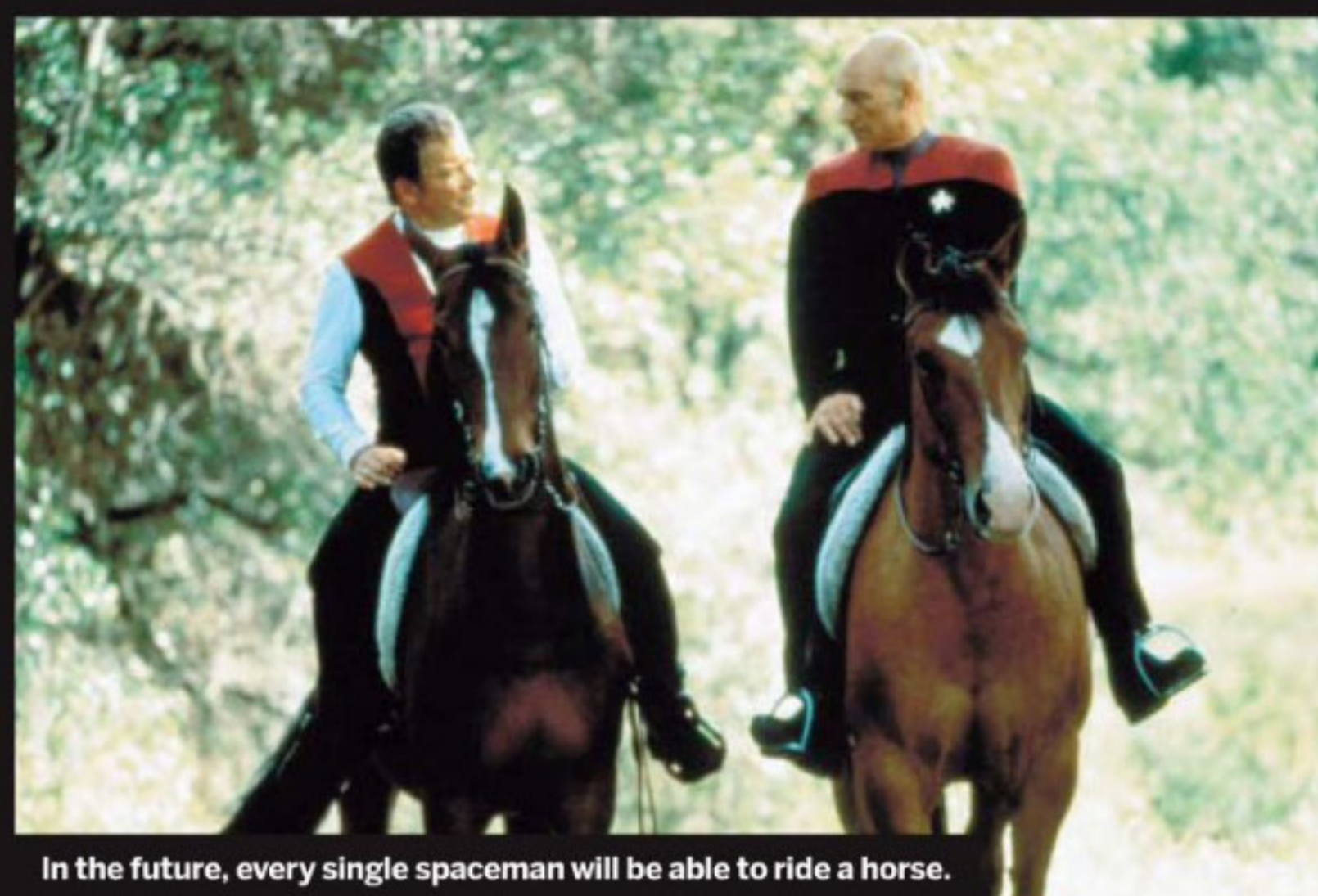
Commander Pavel Chekov



Following *Generations*, Koenig's best known and most successful role was that of the Psi-Cop Bester in J Michael Straczynski's *Babylon 5*. Koenig played the character for 12 episodes over the course of several seasons, and was nominated for an

Emmy by the production staff. He was also scheduled to reprise the part in the spin-off *Crusade*, however the series was cancelled before the end of its first season. Since then, Koenig has stepped back into the shoes of Chekov for voice work, and one appearance in front of the cameras for the part-fan, part-crew *Star Trek* production, *Of Gods And Men* and the fully fan production *New Voyages*.

Koenig has also authored several books, including an autobiography and the sci-fi novel *Buck Alice And The Actor-Robot*. Outside of writing, he has taught classes in acting and directing at various institutions, including the University Of California, Los Angeles. In 2007, he toured refugee camps along the Burma-Thailand border as a part of his work for the human rights group US Campaign for Burma, and served as the best man for George Takei at his 2008 wedding. More recently, he has suffered the death of his son, Joshua Andrew Koenig, who went missing on 14 February and missed a flight back to the United States on 16 February. His body was discovered on 25 February, and Koenig told reporters that he had committed suicide.



In the future, every single spaceman will be able to ride a horse.



Details

Released: 22 November 1996
Director: Jonathan Frakes
Writers: Rick Berman, Brannon Braga, Ronald D Moore
Starring: James Cromwell, Alice Krige, Alfre Woodard
Worldwide gross: \$146 million

DID YOU KNOW?

First Contact is the first time that the words 'Star Trek' are used in any of the series, and it's also the only film to actually feature the Borg on screen.

Needless to say, the Queen's BDSM obsession was a little embarrassing for all involved.

Star Trek VIII

FIRST CONTACT

Ahab's on the warpath...



Following the success of *Generations*, another *Star Trek* film was all but inevitable. Paramount approached Rick Berman in 1995 to begin work

on a new film, and after bringing Ronald D Moore and Brannon Braga back on board, the story was more or less fleshed out after numerous discussions.

One discounted idea apparently involved setting *First Contact* during the Renaissance, and also the American Civil War. Jonathan Frakes, who had directed several episodes of *The Next Generation*, was offered the chair after a number of A-list directors turned it down, while the Borg and the show's costumes underwent a major redesign.

The redesign of the Enterprise was, naturally, an extended process during preproduction. In fact, the new shape of the ship was only decided in January 1996 with wide agreement, from sketches by Herman Zimmerman and John Eaves. A huge model had to be built under very short deadlines by Industrial Light & Magic in the spring of that year, resulting in a ten-foot finished piece.

The film itself was considered to be a critical and commercial success. Siskel and Ebert gave it two 'thumbs up', while the box office take was

around the \$150 million mark. Approval focused on the darker tone of the film in comparison to the rest of the releases in the franchise, while Frakes' direction was singled out for praise. It was nominated for an Academy Award for Best Makeup (ultimately losing to *The Nutty Professor*), and other genre plaudits such as the Hugo, Saturn and Image Awards.

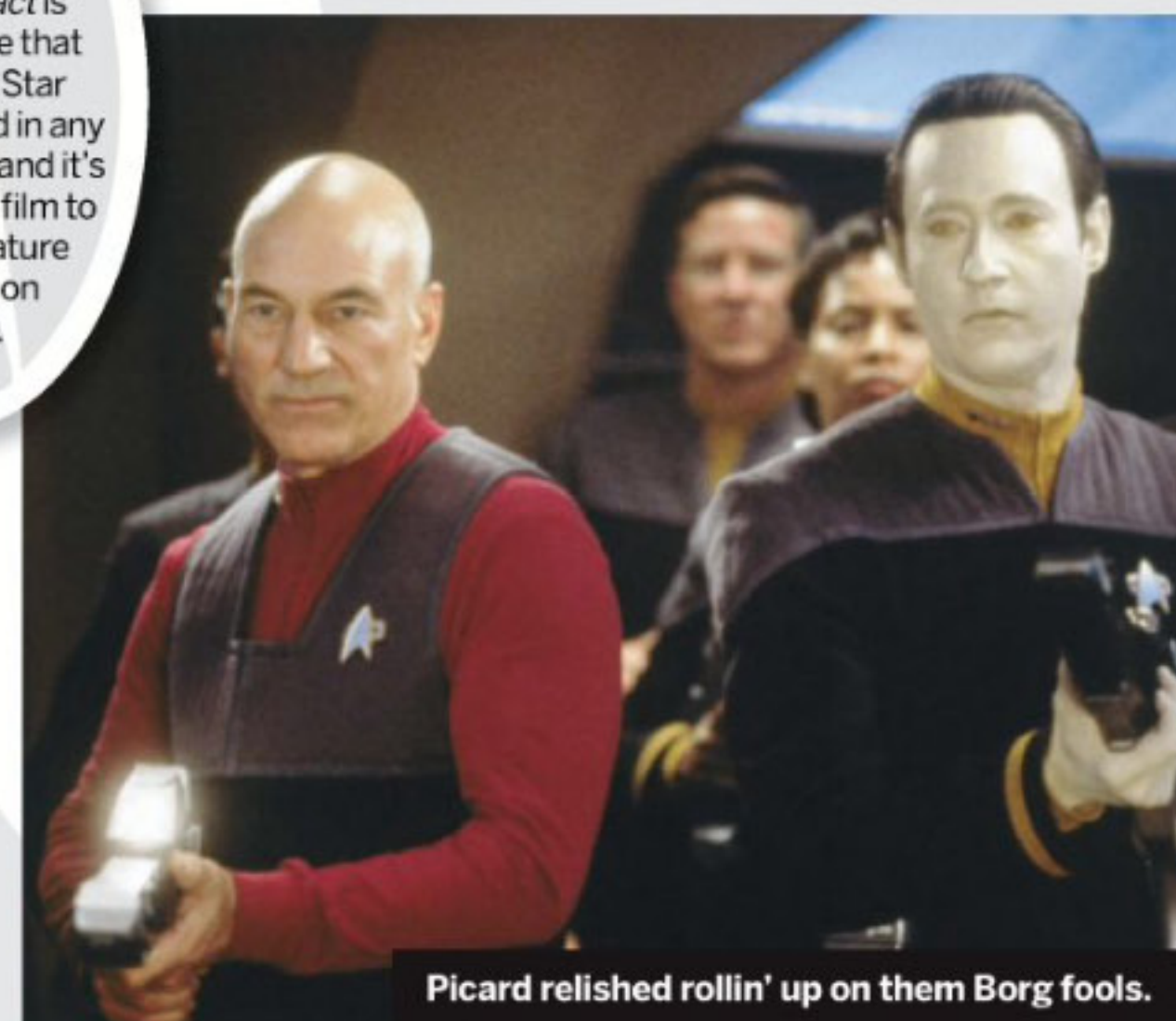


Even in the *Star Trek* films there's a budget to stick to.



BEST SCENE

You broke your little ships
Patrick Stewart gives a ferocious, Shakespearean performance worthy of the Bard, proving that in *Star Trek*, there is sometimes a bit of real acting going on.



Picard relished rollin' up on them Borg fools.

HEAVY METAL

A timeline of the Borg



2290



2300

2350

2293

The Borg assimilates the El-Aurian homeworld. When assisting refugees, Captain Kirk is presumed killed due to damage incurred during the rescue.

2356

The Collective encounters human scientists Magnus and Erin Hansen in the Delta Quadrant. It assimilates them and their daughter Annika.



Worf never did quite figure out the Federation's one-way system.



On second thoughts, perhaps that bit of Dutch courage wasn't a great idea after all.

STAR TREK VII-X

Complete guide

Critical reaction

What the pundits said...

VARIETY

Variety

"If *First Contact* is indicative of what the next generation of *Star Trek* movies will be like, the franchise is certain to live long and prosper."

FILM

Film4

"Action-packed yet intelligent, this takes the very best of the TV show and gives it epic grandeur, resulting in an impressively exciting rival."

The New York Times
Expect the World®

The New York Times

"The series now lacks all of its original stars and much of its earlier determination. It has morphed into something less innocent and more derivative."

TIME

Time

"*First Contact* is no grab bag of camp gewgaws; it stands... apart, accessible even to the *Trek*-deficient. This old *Star*, it seems, has a lot of life in it."

The Washington Post

The Washington Post

"There are moments of visionary beauty in this film that rank with *Metropolis*... that is to say, with the best fantasy films ever made."



2360

2364

A series of attacks on outposts along the Romulan Neutral Zone go unexplained, but are later revealed to be the work of the Borg.

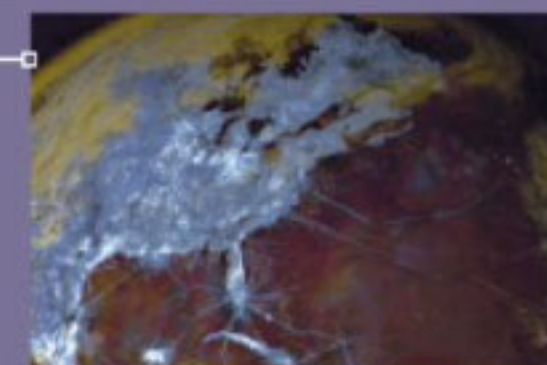
2365



2366

Jean-Luc Picard is assimilated, and his knowledge of Starfleet allows the Collective to destroy a Starfleet armada at Wolf 359.

2370



2373

The events seen in *First Contact* occur in 2373, and the crew of the Enterprise manages to prevent the Borg from assimilating all life on Earth.

2380

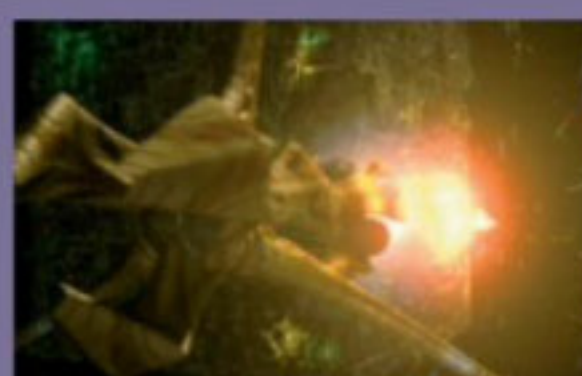
2365

Q whisks the Enterprise to the Delta Quadrant, where they encounter the Collective properly for the first time. It then dispatches a cube to the Alpha Quadrant.



2373

A war with Species 8472, from another dimension, decimates Borg numbers, however, the Collective still launches another attack on Earth.



2378

The Collective suffers a devastating blow when one of its transwarp hubs is destroyed, along with its massive headquarters, the Unicomplex.

Details

Released: 11 December 1998
Director: Jonathan Frakes
Writers: Rick Berman, Michael Piller
Starring: Anthony Zerbe, F Murray Abraham, Donna Murphy, Gregg Henry
Worldwide gross: \$112.6 million

INSURRECTION Star Trek IX

Smooth as an android's bottom, eh Data?



With Ronald D Moore and Brannon Braga occupied on *Deep Space Nine*, writing duties for the ninth *Star Trek* film fell to Michael Piller, who had previously passed on the opportunity to write *Generations*.

Piller felt that *First Contact* had been too dark, and was seeking to recapture what he perceived as a lost sense of optimism in the franchise. The process by which the script was approved, however, was an arduous one, with the screenplay going through four drafts before being accepted and quite radically changed in the process. In earlier versions, the Ba'ku were children being terrorised by the Son'i, and Patrick Stewart had several issues with a clearly disheartened Piller's story ideas. Despite initial misgivings, including one executive suggesting that the film not be called *Insurrection* because he/she allegedly didn't know what the word meant, the film went into production with Jonathan Frakes returning to the director's chair.

Previously, effects work on the *Star Trek* films was handled by Industrial Light & Magic. The company was busy working on *Star Wars: Episode I – The Phantom Menace*, however, and so this time, the duties fell to Blue Sky Studios and Santa Barbara Studios, who used mostly digital work to accomplish the project.

In terms of release, *Star Trek: Insurrection* was a commercial success in that it took double its \$58 million budget, but critically it was a mixed bag. Even director Jonathan Frakes was quite vocal in his criticism of the film, but Piller himself felt proud of the project, saying that he felt it was true to the spirit of what Gene Roddenberry had intended for the franchise.



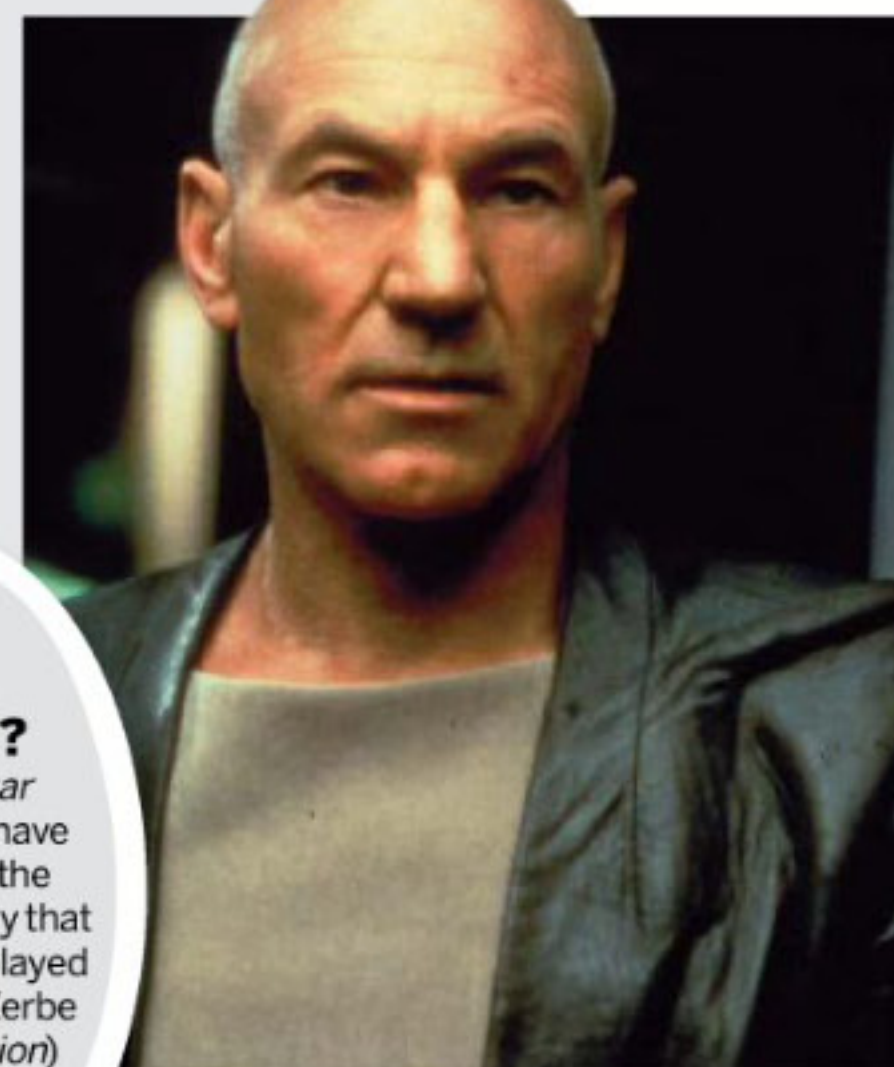
BEST SCENE

Aggressive tendencies

It might be an excuse to fit some gunplay into an otherwise dialogue-heavy film, but we liked this little sequence on the mountainside. And Gilbert and Sullivan, but we couldn't justify that here.

DID YOU KNOW?

Recent *Star Trek* novels have confirmed the popular theory that Dougherty (played by Anthony Zerbe in *Insurrection*) was a Section 31 operative.



Cosmetic surgery still sucks even in 2378.



After what happened last time, she has a gun?

PEOPLE POWER

Revolutions in the Star Trek universe



Terran Rebellion

In the mirror universe, the Terran Rebellion

was one in which the Terran slaves of the Klingon-Cardassian alliance rose up against their masters in the 2370s, mimicking a reverse rebellion that had happened centuries before.



Bajoran Rebellion

After years of subjugation at the hands of the Cardassians,

the Bajoran people organised a resistance movement that was eventually successful in driving them from their planet. The revolution was cemented by Bajor applying for Federation membership.



The Maquis Rebellion

In a negotiated peace with the Cardassians, various

Federation settlements along the de-militarised zone came under their jurisdiction. Eventually, after many cases of human rights abuse, a resistance movement launched a rebellion.



The Cardassian Rebellion

Legate Damar led a full-scale uprising against

the occupation of Cardassia by the Dominion, in the closing hours of the war. The rebellion ended poorly for the Cardassians, however, whose major cities were all reduced to rubble.





Details
Released: 13 December 2002
Director: Stuart Baird
Writers: John Logan, Rick Berman, Brent Spiner
Starring: Tom Hardy, Ron Perlman, Dina Meyer
Worldwide gross: \$67 million

DID YOU KNOW?
Jude Law was originally considered for the role of Praetor Shinzon and *Stargate* actor Michael Shanks read for the role as well.

Star Trek X

NEMESIS Revenge of the evil twin



Starting production in 2001, *Star Trek: Nemesis* had the longest break between films in the *Next Generation* series. Jonathan Frakes, who had

directed both *First Contact* and *Insurrection*, wasn't asked to return for this instalment, the chair instead going to Stuart Baird. Baird's relationships on set were notoriously fractious with the cast – Marina Sirtis has publicly criticised him for not watching an episode of *The Next Generation* before filming, and LeVar Burton said that he consistently mispronounced his name. Patrick Stewart and several others, however, reported no problems with him.

Nemesis was also cut by about a third of its running time, giving it the dubious distinction of being similar to *The Final Frontier* in that regard – producer Rick Berman has stated that close to an hour was filmed and cut, although only 17 minutes appears as deleted scenes on the DVD release.

The film itself was a financial failure, only just making back its production budget of \$60 million.

Critics pointed to its poor performance as being evidence that the franchise was stale – indeed, Paramount would later use *Nemesis* as a reason to reboot *Star Trek* as a whole, with the successful *Star Trek* in 2009.

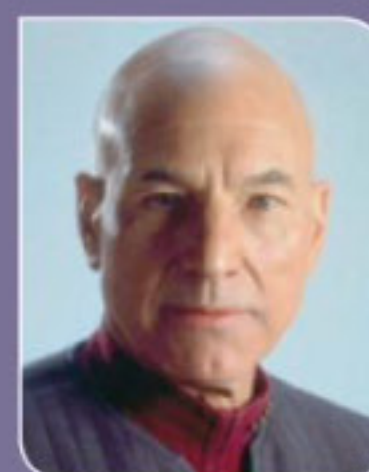


BEST SCENE

Unsafe velocities
Picard takes the Enterprise's dune buggy out for a spin, and finds B4 in the sand. Quite why the Enterprise has a dune buggy is never fully explained in the rest of the film.

Moving On

The characters after *Nemesis* (in canon)



JEAN-LUC PICARD

Following events in *Nemesis* and the departure of Riker, Picard continued to captain the Enterprise, but for how long is not known.



WILLIAM RIKER

Riker, finally accepting his own command, left the Enterprise at the end of *Nemesis* with the rank of Captain, leaving to command the USS Titan.



DEANNA TROI

Having married Riker during *Nemesis*, Troi also left the Enterprise after a decade serving on the ship, to become the counsellor aboard the Titan.



BEVERLY CRUSHER

Canonically, we're meant to assume Crusher stayed on the Enterprise, but deleted scenes imply she took over as the head of Starfleet Medical.



GEORDI LA FORGE

Having been close to Data before the events of *Nemesis*, it can be safely assumed that Geordi continued to serve on board the Enterprise.



WORF

With the Klingon officer finally starting to get over his grudge against the Romulans, it can be assumed he stayed on the Enterprise, but it was undisclosed.



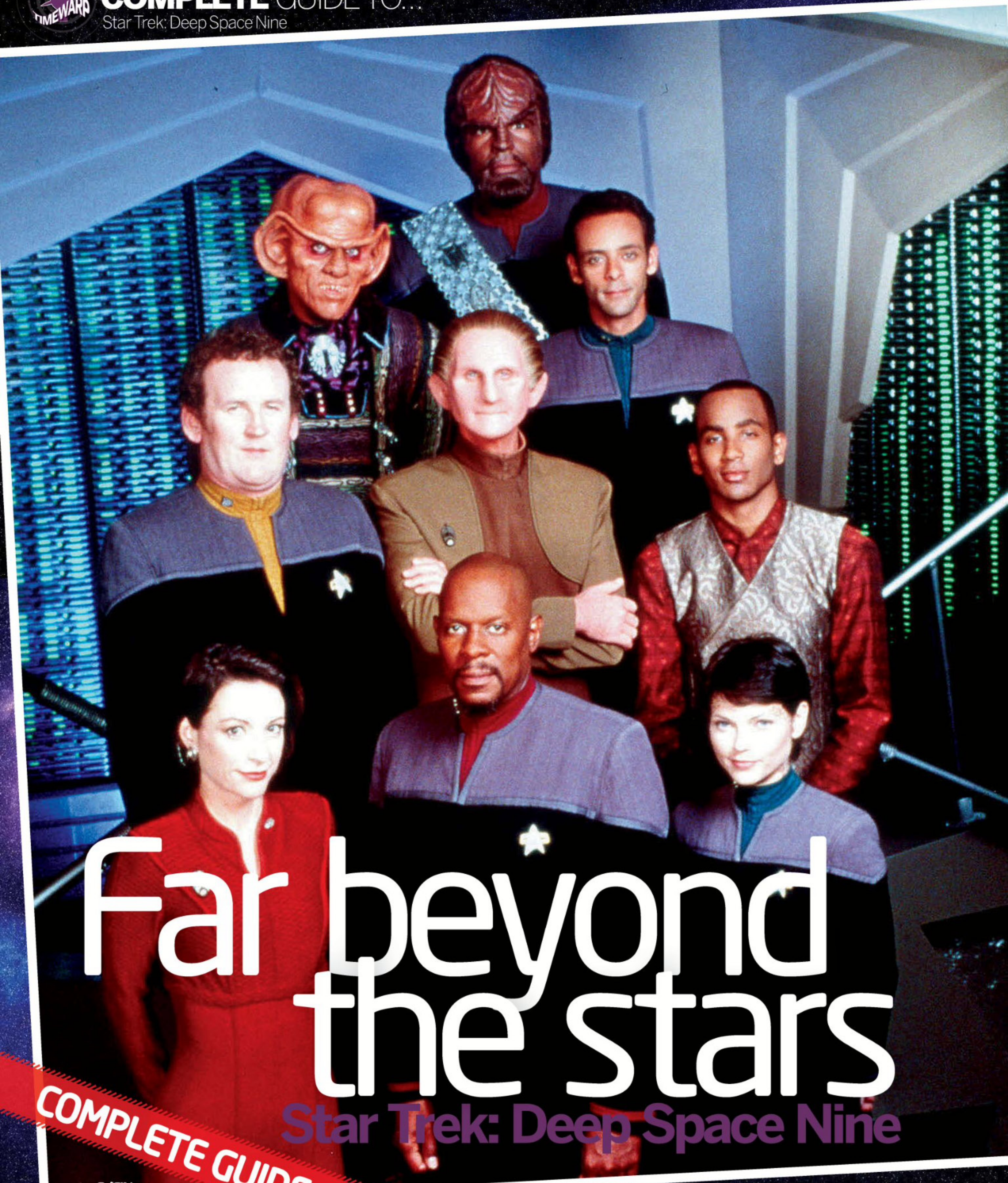
DATA

Data was killed while destroying the Scimitar. His earlier model, however, shows signs of his memories and personality at the end.



They look similar from behind.





Far beyond the stars

Star Trek: Deep Space Nine

COMPLETE GUIDE

Deep Space Nine is a peculiar creature among Star Trek fans. Some love its textured characters, depth, and willingness to take the franchise in new and unexpected directions. Some feel that it departed too far from the spirit of Roddenberry's ideals. Both sides of the divide, however, can agree that it produced some of the finest instalments of Star Trek to date...

WORDS JAMES RUNDLE



Whereas previous incarnations of *Trek*, *The Original Series* and *The Next Generation*, had focused mainly on exploration, the producers decided to take a different tack for the second spin-off. *Deep Space Nine*

focused around a static space station, with more than a little flavour of the Wild West to its proceedings, in which the Federation occupied an installation orbiting the recently liberated Bajor. Conceived around 1991, the preliminary ideas were some of the last to be seen by Roddenberry, who had previously said that the idea of a static, non-exploratory series wouldn't work.

Deep Space Nine was not only unique because of its setting, however.

From the start, the show was far darker than its predecessors, and took a head-on attitude to tackling issues such as racism, homosexuality, politics, war and religion. Perhaps symbolically, from the very first episode, this series' captain was antagonistic towards Jean-Luc Picard for his actions in the past, in what can be seen as a very literal split from what *Star Trek* was to audiences who had grown up with the Enterprises of old. The run of *Deep Space Nine* can indeed be seen as the high point of *Trek*'s popularity – while the show never garnered as many viewers as *The Next Generation*, it was the middle point for three of the franchise's shows being on the air at once, with the first scenes of *Voyager* taking place on its sets.

The series was also notable for its large cast of characters. *The Original Series* had focused almost exclusively on the officers

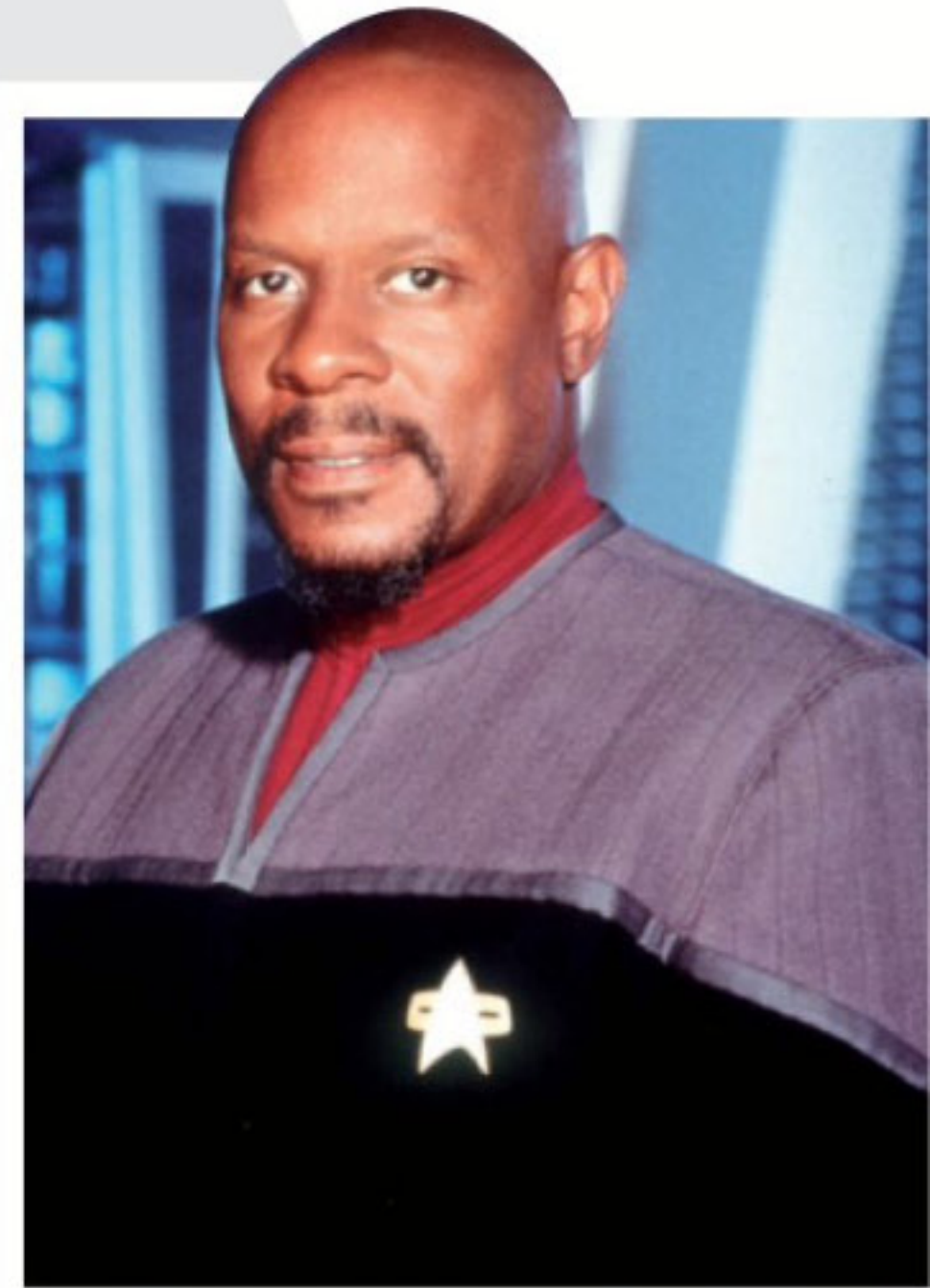
of the ship, with occasional bit parts by other characters, and *The Next Generation* had followed suit with a few exceptions. *Deep Space Nine*, on the other hand, had a large host of civilians in its pantheon, as well as characters such as Chief O'Brien, Keiko O'Brien and Worf who crossed over from its parent show. On paper, some of the roles seem to correspond with each other – Quark for Guinan, Jake for Wesley to name a couple of examples – but the reality was that these were two completely dissimilar properties. *Deep Space Nine* took us not only into the darker sides of *Trek*'s story, but also humanity as a whole. Episodes such as 'In The Pale Moonlight' showed Sisko doing

what a Starfleet officer had never done before, being complicit in the assassination of a Romulan ambassador, while the Maquis subplot exposed the

DS9 took us not only into the darker sides of Trek's story, but also humanity as a whole

Federation as not being quite the utopian paradise it has always been assumed to be. The inclusion of the Dominion War and its often stark portrayal of conflict as a whole rubbed badly against some fans, who saw Roddenberry's ideal of no conflict between the crew being well and truly buried, but it undoubtedly attracted more fans than it alienated. After all, it's not a coincidence that many of the best episodes of *Trek* as a whole came from the series, or that the later films followed a darker route as well.

"The difference between other *Star Trek* shows and *Deep Space Nine* was that I used to compare *The Next Generation* to cruising Friday nights, where you go to your favourite bar, and then you move on to your next favourite bar the following week. You never have to stay and face the consequences of your actions on *Star Trek: The Next Generation*," said *Trek* writer ➤



DID YOU KNOW?

One of the finalists in the auditions for Captain Sisko was Gary Graham, who eventually was cast as Soval on *Enterprise*.



The switch from ship to station was jarring for some.



SciFiNow COMPLETE GUIDE TO...

Star Trek: Deep Space Nine



DID YOU KNOW?

Vic Fontaine's character was originally written for Frank Sinatra Jr, who turned it down, stating that he only wanted to play an alien.



Elements of *DS9* undoubtedly found their way into *BSG*.

and producer Michael Piller when asked about the differences between the two earliest modern shows. “*Deep Space Nine*, the crew is stuck there, and they are essentially responsible for building a coalition between an extraordinarily different group of people.” As previously mentioned, however, not everyone saw the merits in this change of format. Despite this, the writing staff had the prescience to realise that the franchise would become stale if the same old storylines were being recycled, just with different characters. “I think it was a tough transition, because *The Next Generation* was extremely popular. There’s a magic and a chemistry when something happens on a series that’s hard to recreate. *Deep Space Nine*, just because it was something not exactly the same as *The Next Generation*, immediately people didn’t know what to make of it. They said, ‘Well, *Star Trek* is about being in a space ship, going off and exploring, why isn’t this about that?’ And, that would have been just another repeat of the same themes.”

Even though there was a great deal of negativity surrounding the series, it’s hard to fault the aspirations of the writers. Ron Moore – who would later reach even headier heights of fame with the re-imagined *Battlestar Galactica* – saw *Deep Space Nine* as a chance to tackle many of the issues that couldn’t really have been portrayed in the previously clinical world of *The Next Generation*. “When you get to *Deep Space Nine* it’s suddenly questioning some of the underlying fundamentals of *Star Trek* and what the Federation believes. Conflicts are no longer so simply defined and you’re dealing with the Bajorans and the Cardassians, a people analogous, maybe, to the Palestinians or other people that have been subjugated. There’s peacemaking and peacekeeping and trying to make your way in a complex world, as after the fall of the Soviet Union,” said the writer. In addition to the historical and political allegories, Moore also agrees that there was an underlying sense of consistency, and a theme of responsibility that ran

DS9 questioned some of the fundamentals of Star Trek and what the Federation believes

throughout *Deep Space Nine*. “You couldn’t just leave problems behind you and fly away from them. You could go out and visit planets and not go to those planets again, but the core of the series, the heart of the show, was something that was going to continually evolve and change over time.”

This idea of a continuous world and a focus on characterisation, rather than the mission of the week, was something that would undoubtedly lead to brave new ground for *Trek*, both in terms of temperament and structure. “I think the

most important thing that we took forward to *Deep Space Nine* was this idea of trying to create an atmosphere that would allow us conflict within the

characters,” said series executive producer Rick Berman on the evolution of *Star Trek*. “It was something that was sorely missed, because Roddenberry felt very strongly that we shouldn’t have any conflict between the characters.” This decision made it far easier for the writers to let loose with their ideas for story arcs, which the restrictive rules and indeed, the nature of previous shows hadn’t really allowed for. “I enjoyed it much more because it meant the characters and the station could evolve,” said Moore on the newfound freedom that the writers had with *Deep* ➤



The Defiant provided a convenient way to tell more traditional *Trek*.

DS9 Timeline

First season

- The Cardassian Union withdraws from Bajor. The Bajoran Provisional Government applies to join the Federation, and invites Starfleet to administrate Terok Nor. (Emissary)
- Elim Garak is exiled from Cardassian

space, and moves to DS9, while Kira Nerys is assigned as Sisko’s first officer. (Emissary)

- A wormhole is discovered that leads to the Gamma Quadrant, and is confirmed to be governed by

beings known as the Prophets. Sisko is announced to be their Emissary. (Emissary)

- Kai Opaka is killed, creating room in the Bajoran Provisional Government for Vedek Winn. (Battle Lines)

- A branch of the Bajoran religion plans a coup, triggered by the fact that the scientific explanation for the wormhole is being taught to kids on DS9. Vedek Winn allies herself with the revolutionaries. (In The Hands Of The Prophets)

Second season

- The Circle launches its coup, but is defeated. Winn escapes the political fallout, but she is now under permanent suspicion from the crew. (The Siege)

- Quark is used by the Ferengi Grand Nagus Zek, as expansion into the Gamma Quadrant

continues. They discover an alliance of races known as The Dominion. (Rules Of Acquisition)

- Federation colonists form The Maquis, a resistance group. (The Maquis)

- Vedek Bareil withdraws his candidacy for the

position of Kai in the Bajoran religion, instead endorsing Vedek Winn in order to preserve a terrible secret. (The Collaborator)

- Sisko is informed that the Dominion will not tolerate the presence of Alpha Quadrant species. (The Jem'Hadar)

Prophets and Demons

The men and women of Deep Space Nine



Kira Nerys

Once a hardened resistance fighter during the Cardassian occupation of Bajor, Kira now serves as Sisko's right-hand woman and wrestles with her own prejudices.

Rank: Colonel

Played by: Nana Visitor

Appearances: Seasons 1-7

Distinguishing features: Ridged nose

Key episodes: 'Resurrection'



Worf

Ah, Worf. The token 'muscle' character so predominant in all sci-fi shows finally gets a bit of development beyond his troubles with the Klingons.

Rank: Lt Commander

Played by: Michael Dorn

Appearances: Seasons 4-7

Distinguishing features: Hyper aggression

Key episodes: 'Shadows And Symbols'



Benjamin Sisko

Haunted by the death of his wife at the hands of the Borg, and shoehorned into a religious role that he never wanted, Ben Sisko still finds time for a bit of baseball now and again.

Rank: Captain

Played by: Avery Brooks

Appearances: Seasons 1-7

Distinguishing features: Baseball fan

Key episodes: 'What You Leave Behind'



Jadzia Dax

Referred to as 'Old Man' by Sisko, Dax contains the memories of the symbiote's previous hosts, one of which was the captain's mentor.

Rank: Lt Commander

Played by: Terry Farrell

Appearances: Seasons 1-6

Distinguishing features: Multiple personalities

Key episodes: 'You Are Cordially Invited...'



Miles O'Brien

A far greater role for the Enterprise's old transporter chief wasn't the boon it seemed to be really, as he had at least one brush with torture in every season.

Rank: Senior Chief Petty Officer

Played by: Colm Meaney

Appearances: Seasons 1-7

Distinguishing features: Irish

Key episodes: 'Hard Time'



Julian Bashir

Originally a fresh faced, annoyingly brilliant character, Julian Bashir ended up actually being one of the most sympathetic and likeable characters on the show.

Rank: Lieutenant

Played by: Alexander Siddig

Appearances: Seasons 1-7

Distinguishing features: Genetically engineered

Key episodes: 'Our Man Bashir'



Ezri Dax

It was going to be a hard sell from the beginning, but in a short space of time, Ezri managed to integrate into the crew, following her reception of Jadzia's symbiote after her death.

Rank: Lieutenant Junior Grade

Played by: Nicole de Boer

Appearances: Season 7

Distinguishing features: Formerly Jadzia Dax

Key episodes: 'Afterimage'



Quark

Manipulative, covetous and a bit of a cad, this bartender still had his moments, and some deeply buried family loyalty behind his craving for latinum.

Rank: Civilian

Played by: Armin Shimerman

Appearances: Seasons 1-7

Distinguishing features: Hopelessly greedy

Key episodes: 'The Magnificent Ferengi'



Dukat

Probably the most complex of all the *Star Trek* villains, Dukat was at times the commander of DS9, the leader of the Cardassian, and the head of a satanic cult.

Rank: Gul

Played by: Marc Alaimo

Appearances: Seasons 1-7

Distinguishing features: Pah-wraith fanatic

Key episodes: 'Tears Of The Prophets'



Odo

Despite his attachment to Kira, the Bajorans, and his duty as the security chief of DS9, Odo always struggled with his identity and his battle against his own people.

Rank: Constable

Played by: René Auberjonois

Appearances: Seasons 1-7

Distinguishing features: Changeling

Key episodes: 'Treachery, Faith And The Great River'

Recurring characters

Jake Sisko



As the captain's son, Jake was expected to join Starfleet, however, he became a reporter.

Rank: Civilian

Played by: Cirroc Lofton

Appearances: Seasons 1-7

Distinguishing features: Reporter

Key episodes: 'Nor The Battle To The Strong'

Nog



Nog started off as a troublesome urchin but became an officer.

Rank: Lt Junior Grade

Played by: Aron Eisenberg

Appearances: Seasons 1-7

Distinguishing features: First Ferengi in Starfleet

Key episodes: 'It's Only A Paper Moon'

Damar



A bit character for most of the series, Damar nevertheless had his finest hour at the very end of the seventh season, securing freedom for his people.

Rank: Legate

Played by: Casey Biggs

Appearances: Seasons 4-7

Distinguishing features: Rebel

Key episodes: 'Sacrifice Of Angels'

Elim Garak



Solider, spy, tinker, tailor, Garak is many things to many people. He alternately acts as a hero and a traitor to the crew.

Rank: Civilian

Played by: Andrew Robinson

Appearances: Seasons 1-7

Distinguishing features: Spy

Key episodes: 'The Wire'

Weyoun



The herald of the Founders, Weyoun's line of clones was characterised by their cunning and serpentine nature, right from their first appearance.

Rank: Vorta

Played by: Jeffrey Combs

Appearances: Seasons 4-7

Distinguishing features: Clone

Key episodes: 'To The Death'

Founders



The xenophobic Founders engineered the destruction of the Alpha Quadrant, and very nearly succeeded.

Rank: Dominion Leaders

Played by: Various

Appearances: Seasons 2-7

Distinguishing features: Changelings

Key episodes: 'The Alternate'

Martok



A powerful Klingon warrior, Martok eventually became Chancellor, thanks to good old Worf.

Rank: Chancellor

Played by: JG Hertzler

Appearances: Seasons 4-7

Distinguishing features: Head of the House of Martok

Key episodes: 'Way Of The Warrior'

Winn Adami



For a holy woman, Winn wasn't a paragon of virtue. She almost ended the world.

Rank: Kai

Played by: Louise Fletcher

Appearances: Seasons 1-7

Distinguishing features: Pah-wraith convert

Key episodes: 'Til Death Do Us Part'



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Star Trek: Deep Space Nine



Sisko often worried about that giant Kira above the promenade...

Space Nine. "The mission could evolve. You could change things gradually, and see how relationships played themselves out. On the truly episodic level of *Next Generation* you just got a sense of 'I wish I could follow this story more.'" For an example, Moore says that you need look no further than the captain himself. "With *DS9* and Sisko you could keep returning to things that were established in the pilot, like his relationship with the Prophets and his position as the emissary to the Bajorans. How he grew into that role was something you could take your time to develop. The only thing you could really do like that on *Next Generation* was the relationship between Riker and Troi. Even that was in very small doses."

Despite this push to do something different with the franchise, however, *DS9* ended up being a divisive subject, even among the production staff. Moore, however, seems to thrive on this sense of difference. "We kind of prided ourselves on being the bastard stepchildren of the *Trek* franchise. We were the only one that was truly different. Every other series was essentially about a starship boldly going somewhere, and we weren't. We were proud of that. And we were kind of proud we didn't get the same publicity and that we were the forgotten ones. It was something we sort of wore as a badge of honour amongst the writers."

Of course, it wasn't all doom and gloom on Terok Nor. *Deep Space Nine* was also notable for its humour,

something also developed from its parent series but given much more prominence in the supporting cast. "I loved the comedy in *DS9*," said Chase Masterson, who played the Bajoran Dabo girl Leeta. "I agree it was some of the best parts of the show. I mean, getting to teach Quark how to be a woman? It doesn't get any better than that. As I often say, the beautiful blend of pathos and humour really came out of the hearts of who



Terry Farrell left in the sixth season, but made a new name for herself on *Becker*.

Third season

- The Founders are contacted in an attempt to avert a war between the Federation and the Dominion. Odo discovers that he is one of their number, but the meeting goes badly from start to finish. (The Search)
- A transporter accident sends Sisko back in time,

where he must assume the identity of a civil rights hero during one of Earth's darkest periods. (Past Tense)

- The Bajorans negotiate a peace treaty with Cardassia, although to do this, Vedek Bareil is kept alive despite being in a critical state. He dies, and Kai Opaka is left unopposed. (Life Support)

- Sisko builds a replica of a ship from Bajoran myths, and sails it through space to prove that Bajor developed interstellar travel before Cardassia. (Explorers)

- Changelings infiltrate the Alpha Quadrant. One sabotages the *Defiant*, attempting to ignite a war. (The Adversary)

Fourth season

- The Klingon Empire dissolves its peace treaty with the Federation amid power plays in the Alpha Quadrant. Worf is brought in to negotiate, but the Klingons attack DS9 as well as Cardassia. (The Way Of The Warrior)
- Sisko and Odo are brought to Earth, where civil laws

are being repealed as fears of Changeling infiltration grow. While investigating, they uncover a military plot to overthrow the civilian government. (Paradise Lost)

- A Bajoran hero from 300 years ago emerges from the wormhole and claims the title of Emissary from

Sisko. Eventually the pair agree to let the Prophets decide, who reveal it was a ploy to make the captain accept his role. (Accession)

- Starfleet and Jem'Hadar forces join together to stop a group of renegades who are attempting to restore an ancient Iconian Gateway, which has the power to

Best episodes of DS9

The crème de la crème of DS9

1. Far Beyond The Stars (season six)

An insightful, emotional episode that allowed the actors to stretch their skills beyond the typical characterisations of the series. One of the franchise's best.



2. Rocks And Shoals (season six)

Giving the enemy a face and a voice is something typically overlooked in a lot of war dramas, but *Deep Space Nine*'s 'Rocks And Shoals' did this both skilfully and entertainingly.



3. The Visitor (season four)

Frequently ranked as one of *Star Trek*'s finest episodes, 'The Visitor' was a heartbreaking and exceptionally well-written entry, surprisingly focused on Jake Sisko.



4. The Siege Of AR-558 (season seven)

Many *Star Trek* purists claim that this goes against Roddenberry's vision of the future, but showing the ugly face of war has never seemed more appropriate.



5. Duet (season one)

The Bajoran resistance was never explored quite as well as it could have been in *Deep Space Nine*, but 'Duet' came close to realising the powerful nature of this rather underdeveloped story.



6. Trials And Tribble-ations (season five)

Tribbles! Often regarded as the Ewoks of the *Star Trek* universe, this episode was something of a coup de grace for *DS9*, and a nice bit of nostalgia for the fans.



7. Sacrifice Of Angels (season six)

Despite the deus ex machina nature of its conclusion, 'Sacrifice Of Angels' contains the finest space battle to be found in *Trek*, and an emotional turning point for one of the main characters.



8. In The Pale Moonlight (season six)

This episode emphasised the shift from Roddenberry's vision more than anything else, epitomised by Quark's remark that "Every man has his price".



Worst episodes of DS9

Terok Nor's naughty corner



1. Profit And Lace (season six)

The Ferengi episodes were some of the weakest in the *DS9* collection, and this episode's rather ham-fisted way of tackling equal rights didn't help its standing in the eyes of fans.



2. Let He Who Is Without Sin... (season five)

The dubious nature of Bashir and Leeta's relationship is given the light of day here, along with Worf's soap opera jealousy of Dax. One to avoid, we feel.



3. Meridian (season three)

Who are you, and what have you done with Jadzia Dax? An out-of-character moment for the science officer is only one of the many problems with this extremely poor episode.



4. Prodigal Daughter (season seven)

Ezri Dax was having a hard enough time being accepted as a replacement for Jadzia on the show without this lacklustre attempt to flesh out her background.



5. If Wishes Were Horses (season one)

Rumpelstiltskin? Really? Other shows have done the 'dreams made flesh' plot far better than this one; try *Supernatural* or *Buffy* for examples.



6. Fascination (season three)

Essentially a poor reworking of William Shakespeare's *A Midsummer Night's Dream*, this episode further reinforced our belief that Lwaxana Troi is simply just a bad character.



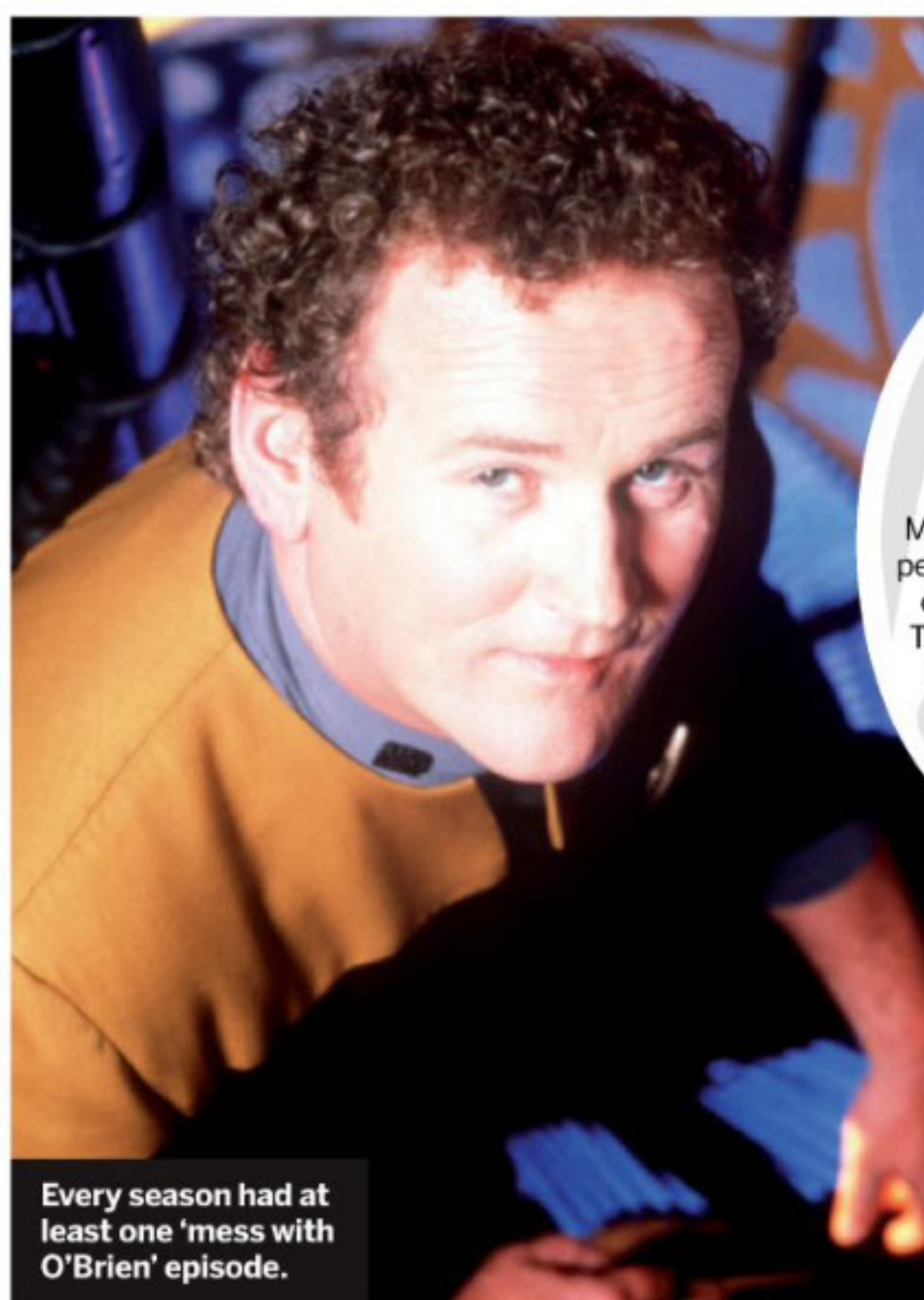
7. Ferengi Love Songs (season five)

Aside from the feelings of vague disgust that we had when confronted with a torrid Moogie/Zek love affair, 'Ferengi Love Songs' simply just wasn't that interesting an episode.



8. Crossover (season two)

Oh please, if this wasn't just a cheap trick to get Nana Visitor in some leather and a bit of implied girl-on-girl action to garner higher ratings, we don't know what is. A very poor episode.



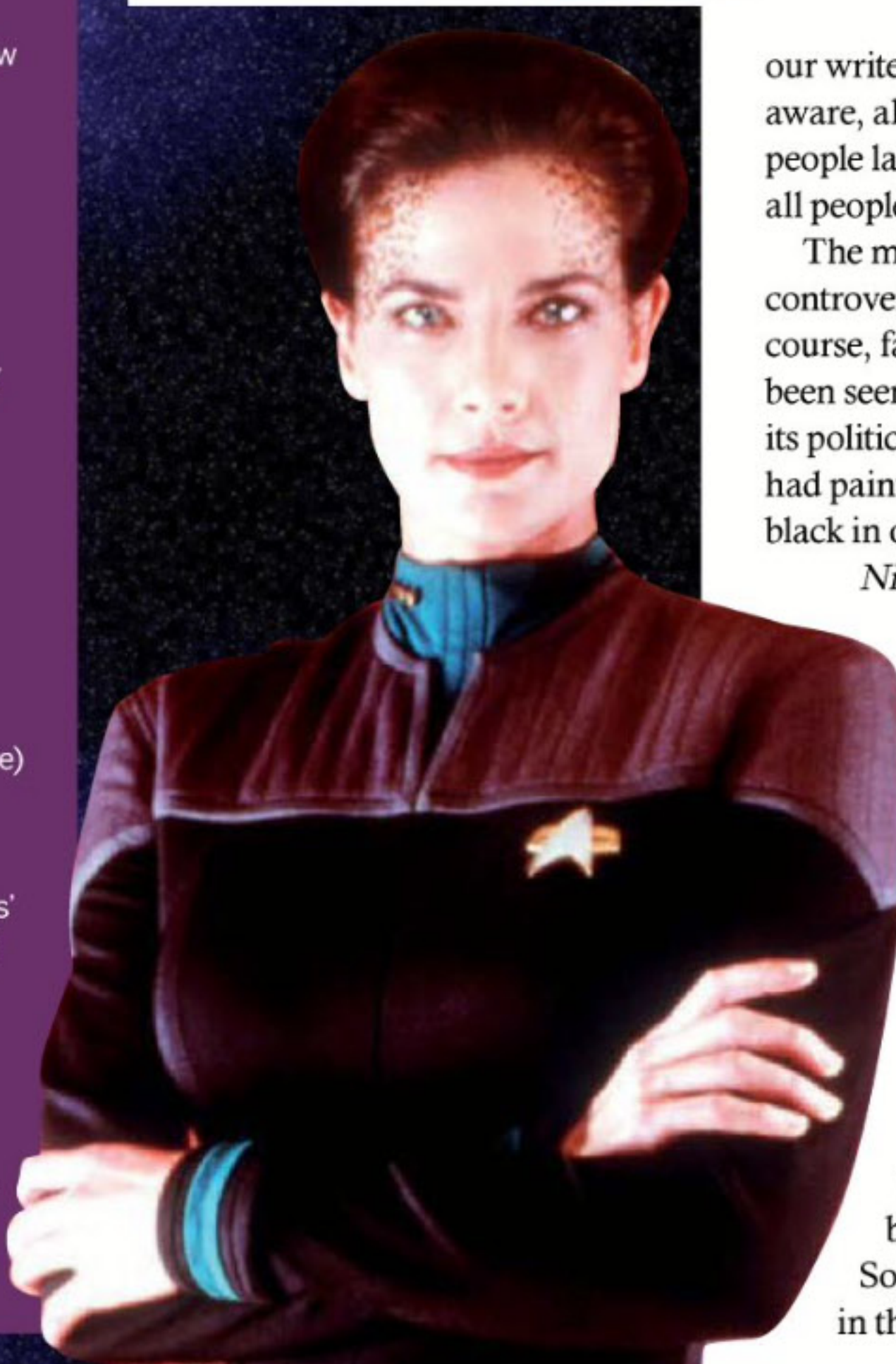
DID YOU KNOW?

Make-up effects artist Michael Westmore personally pencilled on every spot on Terry Farrell every day, which took over an hour.

Odo often struggled with the battle against his people.

Dukat became the most interesting of *Trek* villains.

Every season had at least one 'mess with O'Brien' episode.



our writers were. They're extraordinarily insightful, passionately aware, alive human beings who love to laugh and make other people laugh. Ira Behr and Ron Moore and René Echevarria are all people who get it, you know?"

The main attraction of the show for us is the more controversial and explicit episodes. *Deep Space Nine* is, of course, famous for its space battles, the likes of which hadn't been seen in *Trek* before, but the real meat of the series was in its politics and social conscience. Where *The Original Series* had painted one man black and white and another white and black in order to portray the problem of racism, *Deep Space*

Nine essentially ignored subtlety and went for the jugular, with 'Far Beyond The Stars' even going so far as to use the word 'nigger' in its dialogue. What followed was a shocking, stark depiction of attitudes that undoubtedly had an effect on all but the most cold-hearted watching it. The show was also notable for its depictions of homosexuality, with a now-famous kiss between Terry Farrell and Susanna Thompson in the season four episode 'Rejoined'. This would later be repeated with a same-sex kiss between Nana Visitor and Nicole de Boer in the season seven episode 'The Emperor's New Cloak'. While network attitudes weren't as restrictive as they had previously been with regards to homosexual encounters, this was before the famous 'out of the closet' episode of *Ellen*.

Some networks refused to air 'Rejoined', while one affiliate in the southern American states edited the whole scene out ➤

transport anyone to anywhere in the galaxy instantly. (To The Death)

• Odo is punished by his people for killing one of them by being forced to remain in solid form. Meanwhile, the Klingon Empire all but declares war on

the Federation, and it becomes clear that Chancellor Gowron is a Changeling. (Broken Link)



Fifth season

• The crew travel to the Empire in order to expose Chancellor Gowron, but they are inadvertently compromised when it is revealed that Martok is actually the Changeling. While the Chancellor cannot go back on the declaration, he eventually orders a cease-fire. (Apocalypse Rising)

• Sisko receives a vision of destruction from the Prophets, and using his influence, convinces the Bajorans that they should not join the Federation. (Rapture)

• Gul Dukat takes control of the Cardassian Union by aligning it with the Dominion, creating a foothold in the

Alpha Quadrant for them. (By Inferno's Light)

• As a result of their new alliance with the Dominion, the Cardassian Union is able to wipe out the Maquis, leaving only a few alive. (Blaze Of Glory)

• Starfleet orders Sisko to prevent any further

Dominion ships from reaching Cardassian space by mining the wormhole. This is perceived as an act of war, and Bajor endorses a non-aggression pact with the Dominion at Sisko's urging. *Deep Space Nine* is abandoned by the Federation as a fleet of ships approach it, and the war has begun. (Call To Arms)



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Star Trek: Deep Space Nine

On the front lines

The many scraps of the Dominion War

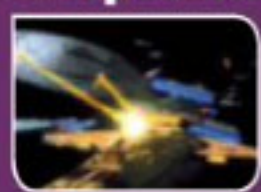
1. First battle of Deep Space Nine



With the wormhole now mined, Cardassian and

Domion forces launch an attack on Deep Space Nine. Federation forces pull back and leave a Bajoran contingent aboard, although predictions of a short occupation are optimistic at best. (Call To Arms)

2. Operation return



Sisko leads an attack force to recapture DS9, after it is learned

that the Dominion will be able to bring down the minefield soon, allowing thousands of their ships to pour through the wormhole. (Sacrifice Of Angels)

3. The siege of AR-558



A key planet along supply routes, that also contains

a Dominion communications array, is continually assaulted by the Jem'Hadar. Sisko joins the soldiers there, who now number around 40 from the original 150. (The Siege Of AR-558)

4. Battle of Earth



The Breen ally themselves with the Dominion, and attack Earth,

destroying many Starfleet facilities. Although most of the ships are destroyed, it proves that no location is safe. (The Changing Face Of Evil)

5. Battle of Cardassia Prime



The Romulans, Klingons and Federation launch an all-out assault

on Cardassia Prime. When the Cardassian rebels turn on the Dominion, the Founder in charge orders the surface to be bombed, resulting in hundreds of millions of casualties. (What You Leave Behind)

altogether. In addition, foreshadowing shows such as *Battlestar Galactica*, the series also used invented racial epithets such as 'Cardies' and 'Spoon heads' for Cardassians.

The sixth season turned the show completely on its head, changing the idea of the crew being part of a frontier expedition to being veteran soldiers. It wasn't the first instance of war in the *Trek* universe – the Federation and Klingons were at odds throughout most of *The Original Series*, and then there was the war between humanity and the Romulans. Also, a war between the Federation and the Cardassians had occurred before the events of *The Next Generation*. What audiences

Deep Space Nine boldly went into man, and into brave new territory that no instalment in the franchise has yet approached

weren't prepared for, however, was the visceral nature of its portrayal, from the bleak, fatalistic violence of 'The Siege Of AR-558' to the sombre postings of the dead every day and the effect of war on young men and women in 'Valiant'. Where the *Enterprise* had boldly gone into the universe where no man had gone before, *Deep Space Nine* boldly went into man, and into brave new territory that no instalment in the franchise has yet approached.

Of course, the eternal appeal of *Star Trek* is the hope for a brighter future that it presents, despite the dark corners of some of its story. "*Star Trek* has always painted a picture of the future that people can look forward to and people can wish that they were a part of," says Berman on the subject, discussing why the show continues to draw in fans year after year. "That was something that was a very, very strong part of Roddenberry's vision of the future and something that we've tried very hard to continue with all of the other projects that we've done. It becomes the most enduring part of the show in terms of its popularity, generation after generation." As for *Deep Space Nine* and the differences between Kirk's crew and Sisko's, it's clear. "The Gene Roddenberry characters of the 23rd and 24th Century were a perfect, well adjusted, better form of mankind. The characters that we are introducing are almost all the way there but not quite. They're a combination between the Roddenberry perfection and you and me. They have potential and they're on their way to being Roddenberry's vision of where humanity is going to be." ☞

Additional sources: BBC, AP



The Ferengi have to count as some of the more grotesque in *Trek's* pantheon.



The Dominion was a wildly popular, but wildly contentious story arc, unpopular with purists.

Sixth season

- The Alpha Quadrant is in a state of all out war, while the remaining crew on DS9 initiate a resistance movement to undermine the Cardassian/Dominion alliance. The Federation, meanwhile, is taking heavy losses. (Behind The Lines)

- Sisko commands a huge Klingon/Federation fleet

- to retake Deep Space Nine, and is successful in the attempt. As it happens, however, Gul Dukat's daughter is murdered, and he is finally driven insane. (Sacrifice Of Angels)

- Worf and Dax are married in a Klingon ceremony aboard Deep Space Nine. (You Are Cordially Invited...)

- Bashir is accused of spying for the Dominion by a Starfleet Intelligence operative, who later is revealed to be a Section 31 operative. The doctor is asked to join the organisation, but he refuses. (Inquisition)

- Captain Sisko and Elim Garak conspire to bring

- the Romulans into the war on the side of the Federation. However, their deception is eventually exposed, and the Romulan representative is assassinated on his way back to the Empire. The Romulans decide to join with the Federation and the Klingons. (In The Pale Moonlight)

- The Federation launches an all-out offensive against the Dominion, but their forces have been secretly reinforced. However, Captain Sisko is warned against this by the Prophets, and when he ignores their advice, the wormhole closes. Jadzia Dax is killed by Gul Dukat. (Tears Of The Prophets)





DID YOU KNOW?

Alexander Siddig (Dr Julian Bashir) and Nana Visitor (Major Kira) were married after the show's fourth season in 1997.



Kira's arc moved her from freedom fighter to... well... freedom fighter. If a little more complex.



Seventh season

- Suffering from grief and post-traumatic stress, Sisko desperately searches for a way to contact the Prophets. He receives a vision, and is eventually spurred back into action as Ezri Dax receives Jadzia's symbiote. (Image In The Sand)

- Dukat, no longer entirely sane and now a committed worshipper of the Pah-wraiths, holds Kira hostage aboard Empok Nor, where he has begun building a cult. (Covenant)

- Captured by the Dominion, Worf and Dax

are about to be executed when Damar realises that the Dominion will be bad for Cardassia. He releases them, and declares that he will aid the Federation. (Strange Bedfellows)

- Kira receives a field commission as a commander in Starfleet,

in order to train the nascent Cardassian rebellion in the art of guerrilla warfare. Julian Bashir makes the discovery that the virus afflicting the Founders was engineered by Section 31.

- The Federation-Klingon-Romulan

alliance initiates an all-out offensive against the Cardassian homeworld. Benjamin Sisko confronts Dukat on Bajor, and fulfils his destiny as the Emissary. The Dominion surrenders to the Federation with the promise of Bashir's cure for the Founder virus.

STAR TREK: DS9

Complete Guide

PRESERVING THE TIMELINE

It just wouldn't be Star Trek without a bit of temporal tinkering



1. Past Tense (season three)

Sisko, Bashir and Dax are catapulted into Earth's murky past after a transporter accident. When a pivotal historical figure is killed, Sisko assumes his identity, allowing history to play out even though his new persona is killed in the historical event.

2. Visionary (season three)

After being poisoned by radiation, O'Brien experiences several jumps into the future, seeing events that will happen a few hours from then, including a Romulan plot to destroy the station. In the end, his future self returns to the present, taking the place of a killed version.

3. The Visitor (season four)

An energy blast knocks Sisko's temporal signature out of phase, and Jake spends decades attempting to bring him back. One of the most touching episodes of *Trek* ever shot, it's probably the most innovative use of time travel in the franchise as well.

4. Accession (season four)

Akorem, a legendary Bajoran figure from three centuries past, flies through the wormhole, challenging Sisko for the position of Emissary. Of course, it's just a test from the Prophets, who eventually return him to his own time with no memory of the events.

5. Things Past (season five)

Sisko, Odo, Dax and Garak are catapulted back to the Cardassian occupation of Deep Space Nine after encountering an anomaly. They witness the brutality of the regime firsthand, although it's eventually revealed to be a telepathic link to one of their number.

6. Rapture (season five)

We are cheating a bit on this one, since it's not technically time travel, but Sisko's visions accurately predict the future. Had Bajor joined the Federation, it would have been the first planet to be destroyed in the war.

7. Children Of Time (season five)

The *Defiant* is caught in a time bubble, and eventually the crew meet their descendants, who formed a colony on the planet after crashing with no hope of ever rejoining the Federation. Despite a decision to preserve the timeline, some people have other ideas.

8. The Sound Of Her Voice (season six)

The crew pick up a distress transmission from a stranded captain - her escape pod has crashed on a planet and she is slowly dying. They all eventually become close to her, but when they arrive at the planet, they discover a poignant ending to all of their conversations.

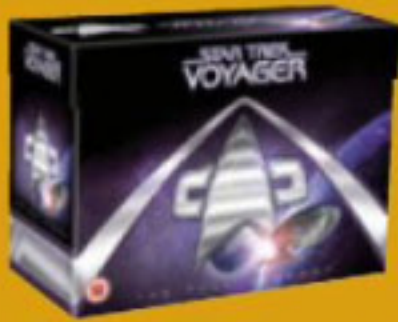


STAR TREK: VOYAGER



THE COMPLETE GUIDE TO STAR TREK: VOYAGER

IT'S BEEN OVER TEN YEARS SINCE VOYAGER DISAPPEARED FROM OUR SCREENS, BUT IT FEELS A LOT LONGER. TO THAT END, HERE'S THE COMPLETE GUIDE TO THE LAST OF THE NEXT GENERATION-ERA SERIES, AND ONE OF THE MOST CONTENTIOUS AMONG FANS



Show

172 x 45 mins // 1995-2001
Creators: Rick Berman, Michael Pillar, Jeri Taylor
Cast: Kate Mulgrew, Robert Beltran, Tim Russ, Roxann Dawson, Robert Duncan McNeill, Garrett Wang, Ethan Phillips, Robert Picardo, Jeri Ryan, Jennifer Lien
Price: £59.97/ \$94.65

About

Flung 70,000 light years away from Earth by a mysterious energy flux while engaging an enemy vessel, the USS Voyager and her crew slowly battle their way back home across the Delta Quadrant.

"I think that there was a concern when *Voyager* was created that the franchise had been exploited for a long time," said Michael Piller, co-creator of the TV spin-off show, in a BBC interview shortly before his death in 2005, when speaking about the genesis of the fourth *Star Trek* television series. "You know, Gene [Roddenberry] used to say, before he passed on, that they would milk it to death. I hope that's not the case. I believe that when *Voyager* came out, Rick and I were hoping that they would allow *Deep Space Nine* to be the sole series for a while and let the franchise breathe a little bit. But it was just not on the cards."

Voyager has proved just as divisive as its predecessor in the *Star Trek* franchise, with just as many detractors as it has fans. Nevertheless, it remains a substantial part of the overall canon of *Trek* (somewhat bluntly shoved aside by Abrams in his new film), a flawed attempt to return to the themes of exploration following the more gritty plotlines and settings of *Deep Space Nine*, but also one that succeeded on many levels.

Originally developed way back in 1993, elements of the programme's back story were inserted into episodes of both *The Next Generation* and *Deep Space Nine*, particularly that regarding the resistance movement that featured so prominently in the latter, and later in *Voyager*: the Maquis. The show's development in itself was considered controversial by some people; while it was intended fully as an expansion of the *Star Trek* universe – which had been running continuously on television ever since *The Next Generation*'s launch in 1987 – it was also produced as a means to launch UPN, Paramount's television network, which was also originally to have had the aborted *Phase II* project as its flagship production. *Voyager* broke from *Star Trek* tradition during its seven-season run, being the first series to exclusively use CGI in its third season as opposed to the more traditional (and vastly

THE GREATEST SCI-FI TV

STAR TREK: VOYAGER

CAPTAIN TO THE BRIDGE

Voyager in videogames

1. STAR TREK: VOYAGER – Elite Force (2000)

Developer: Raven Software, Aspyr Media, Pipe Dream Interactive
Publisher: Activision, Majesco Entertainment



The acclaimed first-person shooter took place within the *Voyager* continuity, in which the player takes on the role of an elite security officer.

2. STAR TREK: VOYAGER – The Arcade Game (2001)

Developer: Team Play Inc
Publisher: N/A



This arcade game put players in the shoes of a Starfleet officer, using a large rifle-like peripheral to shoot the Borg.

3. STAR TREK: ELITE FORCE II

Developer: Ritual Entertainment
Publisher: Activision



The sequel to *Elite Force* was actually set aboard the *Enterprise*, but featured a cameo from Tuvok, voiced by Tim Russ.

4. STAR TREK: LEGACY

Developer: Mad Doc Software
Publisher: Bethesda Softworks



Captain (now Admiral) Janeway makes an appearance in *Legacy*, meeting the antagonist alongside Captain Jean-Luc Picard.



Voyager never quite escaped the trappings of previous shows.

more expensive) models, with Amblin Imaging winning an Emmy for the opening title sequence.

Also breaking, as *DS9* had done, with the Roddenberry rule that crews would not have conflict with each other, the show immediately divided *Voyager*'s personnel into two camps that were uneasy with each other, but forced into working together to survive. Despite the fertile ground presented for decent storytelling, however, the producers have acknowledged that this area was too quickly resolved, and not fully explored. A large part of this reason was the desire not to fall into the trap of *DS9*, which the producers felt had become too emotionally heavy with its descent into particularly dark and torturous storylines. After such a static show as *Deep Space Nine*, there was a hunger for the series to return to its exploratory roots à la the original series and *The Next Generation* – one where the basic premise was a ship, a crew, and adventure in every episode. It's also understandable that the creators wanted to resolve the storyline between the Maquis and the Starfleet crews as quickly as possible to move ahead with this formula, as well as not hoping to recreate the inter-person tension on its predecessor. Unfortunately, the handling wasn't as fluid as it could have been, possibly a hangover from managing and negotiating the stories of three shows at once.

There is a peculiar sense of apology from the creative staff when they reminisce about the show, echoing sentiments from some of the fan base that *Voyager* was simply more of the same. Indeed, while it perhaps doesn't rate as low as the next series *Enterprise* does in fan polls, *Voyager* never scores as highly as its sister shows, a peculiar situation given the show's enormous opening audiences. Again, the *Deep Space Nine* influence rears its ugly head in discussions with the creators. "*Voyager* started great, the pilot got gigantic ratings, gigantic," said Brannon Braga in the same BBC cult interview series. "And I think the reason that it tapered off was there was, in my opinion, too much *Star Trek*. You had *Deep Space Nine* and *Voyager* on at the same time, you had two of the same show, and it's like *ER* and *ERII*. You're going to split your audience." This explanation doesn't sit quite right with fans of *Trek*, who are notorious for their devotion to everything and anything related to our beloved franchise, and who were

assumedly rather delighted with the prospect of so much *Star Trek* on television. Outside of viewer fatigue, it was the lack of originality in many cases that proved to be *Voyager*'s downfall, with appearances from Romulans, Klingons, Cardassians, Borg, and very few of the fresh new aliens that such a rich tapestry as another galaxy promised (callously explained away in one particular episode that explained why every alien is bipedal and humanoid).

Voyager began to hit its stride both creatively and popularly in the closing hours of the third season, with the introduction of a wildly popular new character in the form of Seven of Nine, played by Jeri Ryan, and the reintroduction of the Borg as a major antagonist in the series. The season three finale/season four opener feature-length episode 'Scorpion' is consistently rated as the best episode in the series, and the magnetic sex appeal of Ryan surely did little to harm that. Indeed, that aspect of the character was decided well in advance of casting. "I had a midnight idea that we should put a Borg on the show as a character. And Rick Berman said, 'Make it a babe,'" recalled Braga. "What if it was a striking, amazing looking Borg woman? And thinking back to the popularity of the Borg Queen, we thought, this could be a really cool character."

For Ryan, the actress largely responsible for the revitalisation of fanboy interest in the series, the issue of her outwardly attractive appearance tied in neatly with the character itself. ➤



Ultimately, the aliens weren't all that different from before.

VOYAGER TIMELINE

FIRST SEASON				SECOND SEASON			
• Voyager is hurled to the far end of the galaxy when it encounters a powerful being known as the Caretaker. Stranded with a faction of the Maquis, it sets off on a 70,000 light year voyage right back to Earth. (Caretaker)	• The crew of Voyager encounter the Vidians for the first time when they harvest Neelix's lungs. (Phage)	on the other side, 20 years in the past. (Eye Of The Needle)	the Kazon. (State Of Flux)	• Kes is stricken by an inadvertent triggering of her mating cycle, which affects her relationship with Neelix. (Elogium)	• Janeway attempts to negotiate with the Kazon so they can pass through the region of space safely. However, after the process proves fruitless, Voyager is left with more enemies. (Alliances)	the Kazon and Seska. (Investigations)	• A Kazon attack overwhelms Voyager, and the crew are marooned on a hostile world. Ensign Suder repels the occupation and the crew are returned. Seska is killed in the fighting. (Basics)
• A micro-wormhole leading back to the Alpha Quadrant is discovered, however a Romulan ship is	• One of the Maquis crew, Seska, is revealed as being a surgically altered Cardassian spy. Seska had also been giving Federation technology to	the Kazon. (State Of Flux)	• Dissent in the ranks between former Maquis personnel and Starfleet personnel begins to be resolved as the former is educated in the latter's protocols. (Learning Curve)	• Voyager encounters a second Caretaker being, which is rather hostile. The possible extent of Kes's abilities is revealed. (Cold Fire)	• The engineer Michael Jonas is revealed to be passing information to		

SOLDIERS AND TERRORISTS

The men and women of the good ship Voyager



B'Elanna Torres

A half-Klingon, half-human member of the Maquis, Torres's violent urges always ostracised her on Voyager until she fell in love with Paris.

Rank: Lieutenant (provisional)

Played by: Roxann Dawson

Appearances: Seasons 1-7

Distinguishing features: Klingon

Key episodes: Faces, Lineage



Chakotay

The leader of Voyager's Maquis contingent, Chakotay is a spiritual, deep thinker with strong leadership skills.

Rank: Commander (provisional)

Played by: Robert Beltran

Appearances: Seasons 1-7

Distinguishing features: Native American

Key episodes: Tattoo, Initiations, Waking Moments



Kathryn Janeway

Janeway leads the Voyager on its titanic journey home, never quite managing the balance between being a commanding officer and also a friend to her lonely and desperate crewmembers.

Rank: Captain

Played by: Kate Mulgrew

Appearances: Seasons 1-7

Distinguishing features: Disciplinarian

Key episodes: Deadlock, Death Wish



Tuvok

Tuvok is a friend of Janeway's. Despite his supposed emotional detachment, he greatly misses his family.

Rank: Lieutenant Commander

Played by: Tim Russ

Appearances: Seasons 1-7

Distinguishing features: Vulcan

Key episodes: Flashback, Riddles, Repression



Tom Paris

Released from prison in the first episode, Paris is a cocky pilot, who often allows his passions to overwhelm him.

Rank: Ensign

Played by: Robert Duncan McNeill

Appearances: Seasons 1-7

Distinguishing features: Ace pilot

Key episodes: Thirty Days, Day Of Honour, Drive



Harry Kim

Straight out of the Academy, Kim is hardly prepared for the rigours of life in the Delta Quadrant, but remains one of the most competent and consistently positive members of the crew.

Rank: Ensign

Played by: Garrett Wang

Appearances: Seasons 1-7

Distinguishing features: New recruit

Key episodes: Deadlock, The Chute, Warhead



The Doctor

The Doctor starts off as a simple Emergency Medical Hologram, but due to his long period of activation begins to develop his own personality.

Rank: None

Played by: Robert Picardo

Appearances: Seasons 1-7

Distinguishing features: Hologram

Key episodes: Eye Of The Needle, Message In A Bottle



Seven of Nine

A former Borg drone, captured by Voyager's crew and eventually restored back to mostly human condition, Seven struggles with her individualism and her previous life in the Collective.

Rank: None

Played by: Jeri Ryan

Appearances: Seasons 3-7

Distinguishing features: Ex-Borg

Key episodes: Scorpion, The Raven, Infinite Regress



Neelix

Neelix becomes a part of the crew from their arrival in the Delta Quadrant, and appoints himself as the chef and morale officer.

Rank: Civilian

Played by: Ethan Phillips

Appearances: Seasons 1-7

Distinguishing features: Depressingly cheerful

Key episodes: Jetrel, Mortal Coil, Homestead



Kes

Kes joined Voyager with Neelix, and was a romantic interest of his for a long time. Eventually, however, her unique physiology caused her to evolve to a higher plane of existence.

Rank: Civilian

Played by: Jennifer Lien

Appearances: Seasons 1-4, 6

Distinguishing features: Transcendent being

Key episodes: Warlord, The Gift

Delta Quadrant Species

Kazon



Appearances: Seasons 1-3
Physiologically similar to humans and capable of breeding with Cardassians, the Kazon

are the most aggressive race first encountered by Voyager.

Species 8472



Appearances: Seasons 4-5
Hailing from another dimension that is fluidic in composition, Species 8472 initially declares

war on our galaxy, before reaching an understanding with Voyager.

Vidiian



Appearances: Seasons 1-2
A race of people who are all suffering from a rather horrible genetic disease known as The Phage, which eats away at their DNA and organs, they sustain

themselves and their race by stealing the required organs from others.

Talaxians



Appearances: Seasons 1-7
With their population decimated in previous years, the Talaxians are the Delta Quadrant's nomads and refugees, surviving in isolated outposts. They are a

technologically advanced species who also have a whimsical nature.

Ocampa



Appearances: Seasons 1-6
The Ocampa are a humanoid species who age rapidly, resulting in a lifespan of only nine years, but they also display many psychic abilities.

The most famous is Kes, a member of the Voyager crew.

Krenim



Appearances: Seasons 3-4
The Krenim are a species that possess terrifying and devastating temporal weaponry that has the ability to erase events from

time, and are responsible for Voyager's 'Year Of Hell'.

Hirogen



Appearances: Seasons 4-7
A nomadic species with acute sensory perception, the Hirogen are hunters and warriors, who constantly search

the galaxy for new prey until they finally discover holographic technology.

Borg



Appearances: Seasons 3-7
Made famous throughout the next generation of *Trek* shows, the Borg pursue perfection through cybernetic

enhancement and assimilation into their collective hive mind.

THE GREATEST SCI-FI TV

STAR TREK: VOYAGER



Seven of Nine's catsuit proved to be a well-received addition.



"That's the fun of the characters, that dichotomy. The fact that she has this overtly sexual outward appearance," she related, before expanding on her own understanding of Seven's (lack of) motivations. "She has no concept of her own sexuality, at least initially, and was completely oblivious to whatever reaction that might get from the male crew members or people that she encounters." The character certainly had such a dichotomy to begin with, often being more inhuman and emotionless than Vulcan characters at points, however, the focus was unfortunately never on that.

With the introduction of yet another female lead, *Voyager* was finally beginning to set itself apart from the series it shared an overall name with. After all, there was only one really lasting lead female in the original series, two in *The Next Generation*, and the same in *Deep Space Nine*. *Voyager* now had three or four in the form of its principal cast, and others as long-term antagonists. It also set *Voyager* apart from other shows on television generally, not just *Star Trek*. Ryan herself has frequently said in interviews that she feels as if Seven Of Nine conformed to this pattern of strong female characters despite the obvious sexual appeal that the producers were going for in introducing the character.

In many ways, it's possible to see her point, as Seven was a commanding character after she became more comfortable in her own skin. Kate Mulgrew, who portrayed Kathryn Janeway, on the other hand, was deeply sceptical of the character's introduction in the first place. "Then they introduced Jeri Ryan at the end of the fourth season, who was, of course, a very compelling, er, figure – shall I put it that way – for any number of reasons, foremost among them and most obviously her great sex appeal, which unsettled me. I had hoped to punch through by virtue of my own merits and Roxann [Dawson]'s and those of humanity and dignity and honour and blah blah blah. But Hollywood is Hollywood, and as it turned out they drew a wonderful character in Seven of Nine, and Jeri Ryan executed her as no one else could." Despite the development of Seven into a fully-fledged and well-rounded character eventually, Mulgrew also believed that the focus on female characters, ironically, upset the gender balance on the show, later suggesting that the preeminence of the female characters eventually supplanted the roles of the male characters, reducing them to a supporting cast that facilitated stories rather than being properly fleshed out characters in their own right, something that fans may take exception with.

Dissatisfaction among the cast, of which there was a pronounced amount, aside, *Voyager* managed to steam through seven years of programming, an achievement by anyone's standard in the notoriously fickle and volatile world of television. Its story was supplemented by a wide range of external media, including books (which have continued long after the show ceased transmission), videogames and cameos by the cast in films relating to the other shows (notably Mulgrew in *Nemesis*). The series inarguably left a huge imprint, one that drastically added to established canon, and while it suffered from inconsistencies ➤

BEST EPISODES

Because the journey is half the fun

1. SCORPION (Seasons 3 and 4)

In this two-part episode, Janeway is forced to enter into an uneasy alliance with the Borg, when a powerful species from another dimension declares war on all life in the galaxy.



2. EQUINOX (Season 5)

Voyager is overjoyed to find another Starfleet vessel, the Federation Starship Equinox, however, their cruel methods of getting home lead the two ships into direct conflict with each other.



3. UNIMATRIX ZERO (Season 7)

Seven discovers a virtual refuge where Borg drones can assert their individuality during regeneration cycles. Janeway wants it exploited, however, the Borg Queen wants it to be destroyed.



4. MESSAGE IN A BOTTLE (Season 4)

After extending the range of Voyager's sensors, Seven discovers an alien communications relay that has the ability to transmit The Doctor to a Federation starship in the Alpha Quadrant.



5. THE KILLING GAME (Season 4)

The Hirogen capture Voyager, erasing the memories of its crew and forcing them to participate in increasingly violent simulations on the holodeck, only for their sheer entertainment.



6. THE RAVEN (Season 4)

Seven begins to experience hallucinations and traumatic flashbacks of the time immediately preceding her assimilation, and believes she is being called back to the Collective.



7. BRIDE OF CHAOTICA! (Season 5)

Photonic life forms believe that Paris and Kim's Captain Proton simulations are real, and the crew are forced to play them out, with Paris as Captain Proton and Kim as his sidekick Buster Kincaid.



8. TIMELESS (Season 5)

In the series' 100th episode, directed by LeVar Burton, a mistake by Harry Kim 15 years ago destroyed Voyager, and now, as a fugitive on the run from Starfleet, he has the ability to change history.



THIRD SEASON

- Voyager encounters two Ferengi posing as Gods on a planet. The wormhole that they came through has the potential to send them home, but the Ferengi permanently damage it. (False Profits)
- The crew is thrown back to the 20th Century, where a billionaire entrepreneur has been using 29th Century

- technology to build an empire. (Future's End)
- Voyager answers a distress call and comes across a derelict Borg vessel. They manage to re-establish their own collective. (Unity)
- An alien scientist tracks down Voyager and studies the crew in an attempt to

- prove that his race originally evolved on Earth. Ultimately, he discovers that they are descendents of ancient dinosaurs. (Distant Origin)
- Voyager is forced to pass through Borg space, but ends up negotiating an alliance with the Borg. It deteriorates and Seven joins the crew. (Scorpion)

FOURTH SEASON

- Kes's mental abilities evolve to the point where she begins to put the ship and its crew in terrible danger. She eventually transcends to a non-corporeal state, but in a final act of kindness she hurls Voyager several thousand light years closer to home and out of Borg space. (The Gift)

- Seven of Nine relives her experience of being assimilated as a young child, when her parents took her on a long scientific voyage. The ordeal convinces her to try and become more human. (The Raven)
- Voyager encounters the Krenim, a race with

- terrifying temporal weaponry that can literally erase events from time. Over the course of a year Voyager suffers devastating casualties, but Janeway eventually restores the timeline. (Year Of Hell)
- Voyager is able to use a Hirogen communications

WORST EPISODES

Banished to the Delta Quadrant



1. FAVOURITE SON (Season 3)
Ensign Harry Kim is convinced by apparent medical evidence that he is actually a member of a Delta Quadrant race, from the planet Taresia, however, his new people won't let him leave.



2. FAIR HAVEN (Season 6)
Paris and Kim create a popular simulation in the holodeck of an idealised Irish village for the crew to relax in, and the crew end up developing attachments to the simulations.



3. THE FIGHT (Season 5)
When Voyager passes through an area of space where the laws of physics don't seem to apply, Chakotay begins to hear voices that aren't there and gets involved in a boxing match that he can't leave.



4. THRESHOLD (Season 2)
Voyager believes that it is able to break the warp ten barrier but the effects on Paris could prove to be fatal for the ship. It may not have been great but this episode did win an Emmy for its make-up.



5. TUVIX (Season 2)
A transporter malfunction combines the genetic profiles of Tuvok, Neelix and an Orchid, creating a new sentient entity that calls itself Tuvix, and The Doctor struggles to separate them.



6. SPIRIT FOLK (Season 6)
After witnessing bizarre events, the holographic persons of Fair Haven start to become self-aware, and turn on the crew. Paris and Kim must solve the problem.



7. FALSE PROFITS (Season 3)
Voyager comes across a pair of Ferengi who have installed themselves as gods of a world and are controlling its economy, via an unstable wormhole.



8. UNFORGETTABLE (Season 4)
Chakotay meets a woman who insists they were madly in love just a few weeks ago. He, however, doesn't remember meeting her and fails to understand her claim.

The giant penis monument made a reappearance.



Chakotay was arguably one of the better first officers in *Star Trek*.



The show received criticism for humanising the Borg.

in the storyline, it was generally well plotted and has served as an introduction to *Star Trek* for a generation of new fans. It's also been widely influential in the field of science fiction since its airing – indeed, former *Star Trek* writer Ronald D Moore's *Battlestar Galactica* shares similar (if not exact) themes with *Voyager*, while *Stargate Universe* has a crew flung far from home as well.

One of the major strengths of *Voyager* is that it remains a bona fide *Star Trek* series, and with that comes the enduring appeal common to the franchise, a longevity that seems to transcend not only the decades, but as previously mentioned, the generational gap as well. Yes, the episodes generally followed a formula week by week. Yes, some of the characters were underdeveloped and sidelined in favour of other, more popular ones. Yes, it can be argued that *Voyager* is a manifest representation of a lot that became wrong with *Trek* towards the end – the bloated continuity, the sterile interaction and dialogue, the reused concepts. But at the end of the day, it is quintessentially *Star Trek*. It still retains the motifs, the themes, the vision and the endurance that we fell in love with as far back as the days of Kirk and Spock, and later rediscovered with Picard and the new crew. That can't be faulted, and let's be honest, no matter how ill-conceived 'Fair Haven' was as a concept, and a list of other episodes, there's some pretty good entertainment in there as well. That can never be taken away from *Voyager's* legacy, and it never should be either. ☺

network to transmit The Doctor to a Starfleet ship in the Alpha Quadrant, which is being boarded by Romulans. With the help of another EMH he repels them, and Starfleet becomes aware of Voyager's survival. (Message In A Bottle)

- The Hirogen capture the Voyager and wipe away the memories of its crew, placing them in holodeck simulations ranging from a Klingon battle to a recreation of Nazi-occupied France to get them to fight for entertainment. (The Killing Game)

FIFTH SEASON

- A transporter accident merges The Doctor's holographic emitter with Seven of Nine's nanoprobes, resulting in the creation of a highly advanced Borg drone that will make the race invulnerable if it is allowed to join the Collective. (Drone)
- Chakotay discovers a perfect replica of Starfleet

Academy on Earth, which is being used by Species 8472 as a training ground for a planned invasion of Earth. Eventually the operation is called off. (In The Flesh)

- Harry Kim and Chakotay manage to avert disaster 15 years in the future, saving Voyager from a failed experiment that would have

seen it crash land into an ice planet, killing the crew. (Timeless)

- Janeway leads a mission into a Borg vessel in order to steal a transwarp coil, which will drastically reduce the amount of time it takes to for them to travel home. The plan goes wrong, however, and Seven is captured,

before eventually being rescued. (Dark Frontier)

- Voyager encounters another Federation vessel, the Equinox, which is using the natural energy provided by indigenous creatures to travel home faster than normal. Eventually, the Equinox is destroyed. (Equinox)



An interview with...

Kate Mulgrew

We look back on *Voyager* with *Star Trek*'s leading lady

What is your fondest memory from *Voyager*?

The friendships, I think. I can't choose one, but I can say that I made in Bob Picardo and Robbie McNeill and others, great friends, friends forever. Certain truths, and intimacies were shared over seven years and they were profoundly moving. So in as much as the job was everything for almost a decade of my life, these friendships allowed me to fully embrace it.

As a female Starfleet captain, it can be argued that you embody Roddenberry's message of equality far more than Kirk or Picard did. Do you agree with this?

Of course I do! I think that Roddenberry wanted very much for a captain to explore his or her own humanity vis-à-vis every other alien species that he or she would encounter. And I think that I was allowed that, I fought for that. I said to the producers early on that we only really had one way to go here. You had to let me command from the root of my own nature, which is to love and to protect, which is to introduce a degree of levity on this ship that is lost in space, which is to form friendships. I wanted her to develop over the seven years, and I think that I succeeded in that – I hope I did.

The show drew some criticism for humanising the Borg. Would you say that they became less effective as an adversary as the show went on?

I don't know, I mean Seven of Nine was a very tough and powerful character to bring on board in the humanisation of the species, so maybe that softens that adversarial relationship, but I don't think in any way mitigated the horror of that final confrontation between Janeway and the Borg Queen. I don't think for one minute that when you saw the Borg Cube approaching Voyager that a terrible chill doesn't run down your spine. I think that with the Borg, resistance is futile, and in the person of Seven of Nine, it was just a way of trying to further understanding of Roddenberry's vision.

What's your favourite episode of the show?

I loved 'Death Wish', the discussion of suicide in the Continuum, because I thought that it was the first time that we really saw Janeway in a conundrum – spiritually, philosophically. This is a woman who cannot espouse suicide, but given the argument of 'Does one live forever? Is infinity any kind of option?' I think I came full circle there. And that's the best of *Star*

Trek, when the dilemma is philosophical. I also loved 'Counterpoint', where I could have a little love. I loved 'Endgame', where I had my hand in almost every aspect of that. 'Final Moment'... I enjoyed a lot of them. A few of them left a little something to be desired, but most of them I thought were very well done.

What do you personally think it is about *Star Trek* that captures the imagination so well?

Well isn't it a perfect metaphor for life? Aren't we all just... well first of all, mortality is an encapsulating thing; we are all in a ship of some kind. I mean, we're all caught, aren't we, in time or timelessness if you wish, and we are lost. All we have is each other, and the transcendence of time, race, creed, species, gender, all of it; I think that it's probably the most advanced way of looking at the physical world, and that was Roddenberry's extraordinary prescience. He understood that we know nothing, and to put these people in space, let alone an uncharted quadrant of space was a brilliant concept, a way of letting go of the mortal coil, and the slings and arrows of the world that really have no bearing at all on our souls. So it's an exploration of the soul, isn't it? ☺



Overall, the uneven quality of the episodes give a mixed feeling about *Voyager*.



Despite shortcomings, the production values were consistently brilliant throughout.

Sixth season

- The Doctor continues to press for more autonomous rights, and after performing in a stellar manner against alien aggressors, Janeway authorises the addition of command subroutines into his programming. (Tinker, Tenor, Doctor, Spy)
- After detecting a substantial subspace

- anomaly, Voyager eventually discovers an ancient Earth vessel and recovers the remains of a venerated astronaut who led one of the first missions to Mars. (One Small Step)
- Starfleet establishes a brief communication with Voyager thanks to the effort of Reginald Barclay,

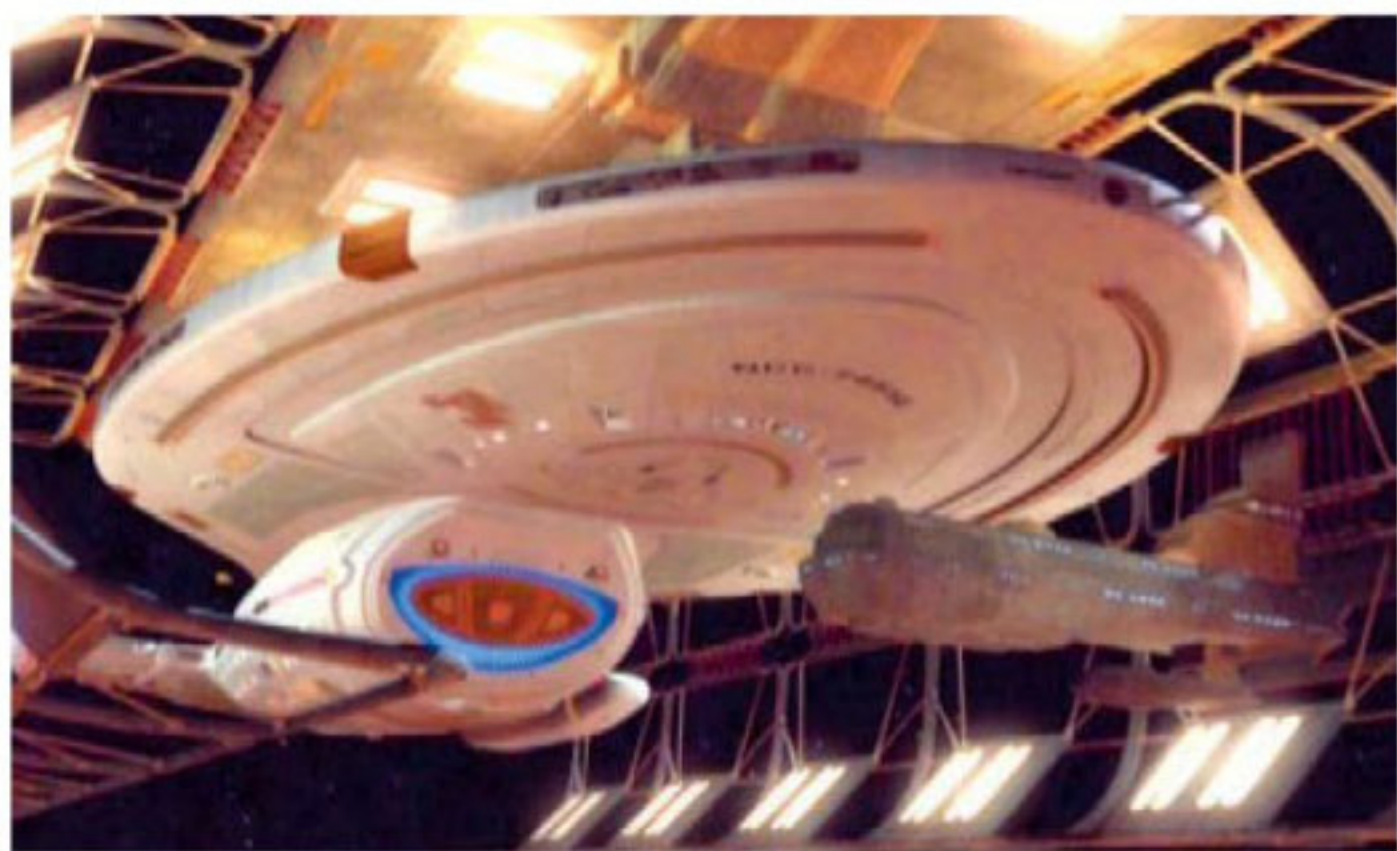
- a former Enterprise crewmember who has become obsessed with the vessel. (Pathfinder)
- Chakotay, Neelix, Paris and Kim are captured by Borg children in a derelict Cube, who have become cut off from the Collective. Eventually, the children are convinced to release their

- hostages and join the crew of Voyager. (Child's Play)
- Janeway, Torres and Tuvok infiltrate a Borg Cube when a rebel individualist movement is discovered within the Collective. They are assimilated, however, and manage to escape as a civil war breaks out among the Borg. (Unimatrix Zero)

Seventh season

- The Delta Flyer is entered into a sub-warp race, piloted by Tom Paris. When events (as always) go wrong, however, he ends up proposing to B'Elanna Torres, who accepts. The two are married. (Drive)
- An attempt by a Ferengi vessel to bring Voyager

- back to the Alpha Quadrant to steal Seven's nanoprobes – but kill everyone on board in the process – is thwarted by Reginald Barclay. (Inside Man)
- Torres discovers that she is pregnant with Paris's child. Although minor genetic



re-sequencing takes place in order to correct natural abnormalities, Torres attempts to remove all Klingon genes from the child, but fails. (Lineage)

• Voyager discovers a Talaxian settlement, and Neelix is left with a difficult decision of whether to stay with his adopted family

on the ship or rejoin his people. He chooses the latter. (Homestead)

• A version of Janeway from the future travels back in time to help Voyager get home faster than was possible for her own crew. They eventually destroy the Borg central hub, and use its transwarp

to get back to Federation space. (Endgame)



STAR TREK: VOYAGER

COMPLETE GUIDE

WHERE ARE THEY NOW?

After the Endgame

1. Kate Mulgrew

Mulgrew returned to theatre after *Voyager*, starring in the critically acclaimed *Tea At Five*, and later won an Obie Award for her portrayal of Clytemnestra in the Broadway production of *Iphigenia 2.0*. She returned to TV in the short-lived NBC show *Mercy*.

2. Robert Beltran

Beltran has worked with actors in the LaRouche Youth Movement since 2003, mainly with the work of Friedrich Schiller and William Shakespeare. He also produced and starred in a production of *The Big Knife* by Clifford Odets, and has appeared in several television shows as well as on stage.

3. Tim Russ

A veteran *Trek* actor, Russ's association with the franchise didn't start with *Voyager* and hasn't ended with it. Outside of Starfleet he appeared in *Samantha Who?* for two years, and currently appears as Principal Ted Franklin in *iCarly* on Nickelodeon.

4. Roxann Dawson

A multi-hyphenate in her own right, Dawson served as a producer on *Crossing Jordan* and has directed episodes of shows such as *Charmed*, *The O.C.*, *Heroes*, *Lost*, *The Closer* and *Cold Case*, which she also produces.

5. Robert Duncan McNeill

McNeill focused on his directing career after *Voyager*, although he has guest starred on *The Outer Limits* and *Crossing Jordan*. He has since directed episodes for a number of shows, including *Supernatural*, *Enterprise*, *Chuck*, *Samantha Who?*, *Las Vegas* and *Dead Like Me*.

6. Garrett Wang

Wang has pursued areas other than acting after the conclusion of the show, although he has continued his association with the franchise by taking a part in the fan-made production *Star Trek: Of Gods And Men*, as well as briefly appearing in a Rage Against The Machine music video.

7. Robert Picardo

After *Voyager*, Picardo continued his strong association with science fiction, taking a recurring role in *Stargate SG-1* that eventually grew into a lead role in the spin-off *Atlantis*. He has also appeared in *Pushing Daisies*, *Chuck* and *Castle*.

8. Ethan Phillips

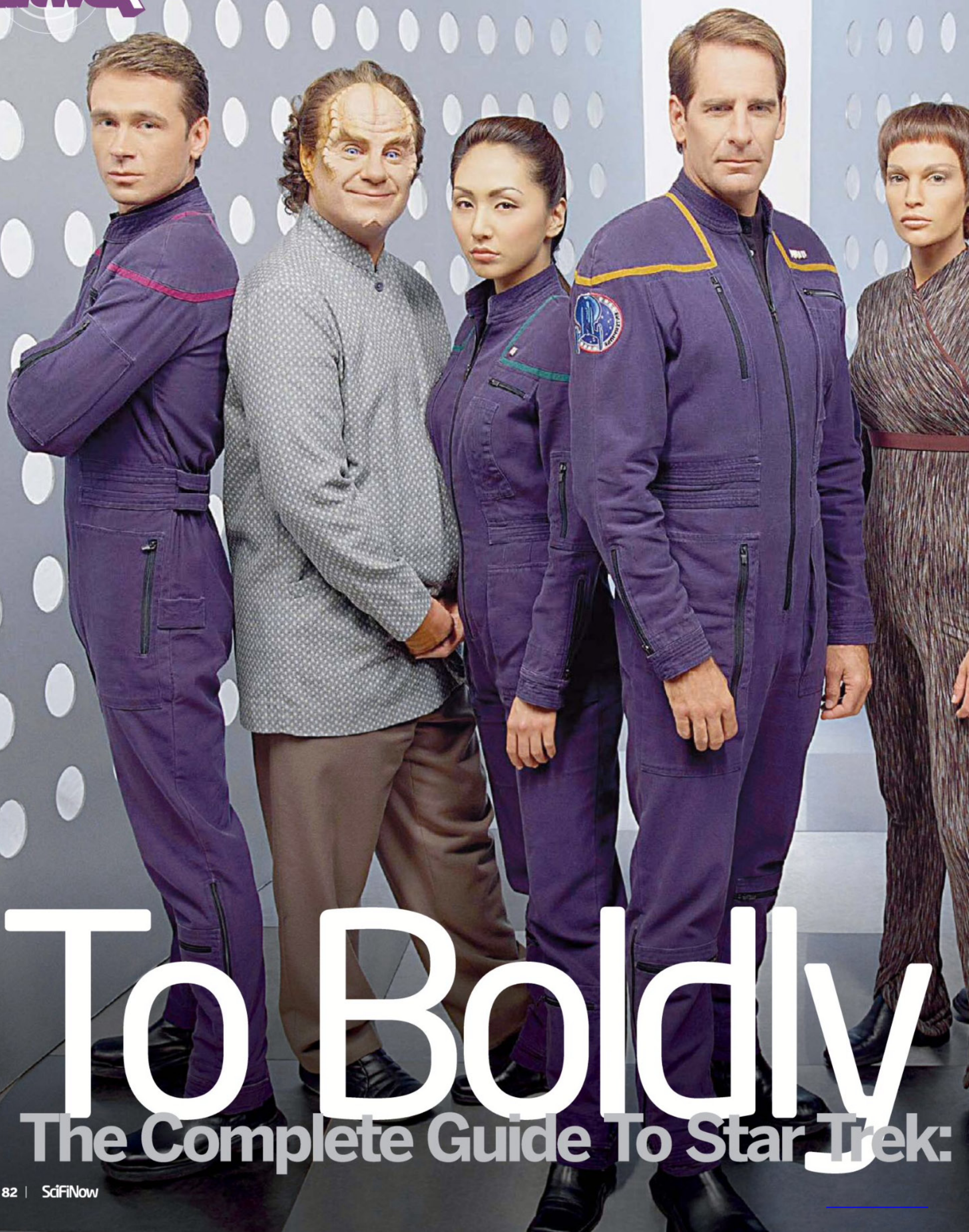
A veteran guest star, Phillips has continued to work in television and film. He has had roles in shows such as *Pushing Daisies*, *Bones*, *Eli Stone*, *Las Vegas* and others, and has also provided voice work for various videogames.

9. Jennifer Lien

Lien stayed in acting after *Voyager*, landing high profile roles in films such as *American History X*, as well as voicing Agent L in the *Men In Black* cartoon series for three seasons. After the birth of her son, however, she retired from acting and voice work.

10. Jeri Ryan

Although *Voyager* remains her most high-profile role to date, she has also appeared in other films and series, such as *Shark*, *Down With Love*, *The O.C.*, *Law & Order* and *Boston Public*. She has appeared in TNT's *Leverage* in recent years.



To Boldly

The Complete Guide To Star Trek:

STAR TREK: ENTERPRISE

Complete Guide

The most controversial period of the Star Trek franchise began in 2001, with the broadcast of *Enterprise*, a new series that took us before anything that had been shown before. An experiment of mixed success, SciFiNow looks at the show's production, and how it went from an exciting idea to a fan tragedy in four short years

WORDS JAMES RUNDLE



The year is 2000, and the *Star Trek* franchise is in turmoil. A general ratings slump has accompanied an exhaustion of creative possibilities in its current time frame, and the last of the major shows, *Voyager*, is drawing to a close. In steps Rick Berman with a vision of a new direction for the franchise.

"Our decision, and I still think it was a good one, was to change the time period," said Berman in an interview with The Archive Of American Television. "We had done three shows that took place in the 24th Century, and I thought it was time to go to another century. And to go forward didn't really offer us that much. To go forward meant spacesuits that were a little sleeker, and ships that were a little shinier, but there wasn't that much to invent that we hadn't already." It was this sense of franchise fatigue that would come to define *Enterprise*, controversial from the off among fans for what they perceived as its troubling attitude toward established canon. As Berman elaborated, however, they started with noble intentions regarding the storyline. "In the movie *First Contact*, we went back to the 21st Century, to a great war that occurred, and we know about 90 years later, we had Kirk and Spock, but we had no idea what happened in between. You had no *Star Trek* canon to respond to how Earth got from being in this post-apocalyptic nightmare to being the one of Kirk and Spock with Starfleet, and spaceships, and warp speed and all of those things. And the feeling was why not pick a point in the middle of that when space travel was just beginning? When the first humans are going into space on warp capable vessels? And they're not as sure of themselves as Kirk and Picard are – they're taking baby steps."

Enterprise, as intended, was to go to areas of *Star Trek* that hadn't been seen before, that were outside of the original vision from Gene Roddenberry, as co-creator Brannon Braga said in an interview with the BBC. "It's really about the first crew aboard the first starship, which is called *Enterprise*. The premise is really quite simple – no one's ever gone into deep space before," he said. "Starfleet is 15 years old, there's no Federation, the Vulcans have stuck around Earth and have been overseeing humanity since the events in the movie *First Contact*. But they've also been kind of withholding information and holding us back, so we're very resentful towards the Vulcans, and they don't think we're ready to go out in space, they think we're rash and impulsive and illogical. The Vulcans are kind of antagonistic. But, of course, a Vulcan ends up being put on to *Enterprise* to oversee our progress, much to Captain Archer's dismay. So, the story of this show is really a story of humanity's



Star Trek: Enterprise

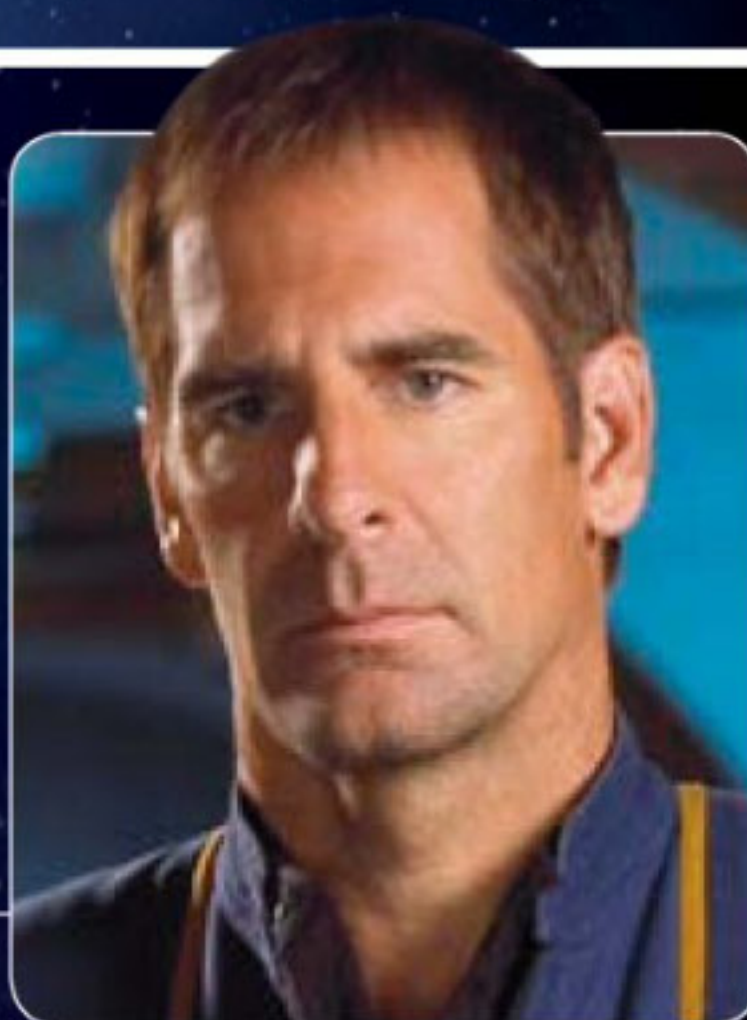
Creators: Rick Berman, Brannon Braga, Gene Roddenberry
Starring: Scott Bakula, Jolene Blalock, John Billingsley
Price: £34.99 per season
Distributor: Paramount Home Entertainment

GO

Enterprise

Rough and ready

The crew of the NX-01



Jonathan Archer

Rank: Captain
Actor: Scott Bakula
Appearances: Seasons 1-4
Distinguishing features: Diplomat
Key episodes: 'Kir'Shara', 'These Are The Voyages...'
One of the most distinguished humans in Earth's interstellar history, Archer captained the Enterprise on its historic mission, and eventually laid the groundwork for the formation of the United Federation Of Planets.

DID YOU KNOW?

Only four actors – Majel Barrett-Roddenberry, Joseph Ruskin, Clint Howard and Jack Donner – appeared on *Enterprise* and *The Original Series*.



T'Pol

Rank: Commander
Actress: Jolene Blalock
Appearances: Seasons 1-4
Distinguishing features: Vulcan
Key episodes: 'The Expanse', 'Impulse'
Sub-commander, later Commander, T'Pol was installed on the

Enterprise as a liaison between Earth and Vulcan. Later, she resigned her commission and remained a member of the crew.



Malcolm Reed

Rank: Lieutenant
Actor: Dominic Keating
Appearances: Seasons 1-4
Distinguishing features: Section 31 operative
Key episodes: 'Divergence', 'Terra Prime'
Reed came from a family with a distinguished military background, and set many protocols in place

that would become common in Starfleet. His past association with Section 31 dogged him throughout his career, however.



Charles 'Trip' Tucker III

Rank: Commander
Actor: Connor Trinneer
Appearances: Seasons 1-4
Distinguishing features: Engineer
Key episodes: 'These Are The Voyages...', 'The Expanse'

Trip served as the chief engineer aboard the Enterprise and was a close friend of Captain Archer. Unfortunately, he died in the final episode, giving his life so that the Enterprise could escape a deadly situation.



Phlox

Rank: Doctor
Actor: John Billingsley
Appearances: Seasons 1-4
Distinguishing features: Denobulan
Key episodes: 'A Night In Sickbay', 'Doctor's Orders'
Phlox was a particularly distinguished Denobulan scientist who served as the Chief Medical Officer

of the Enterprise. He was regarded in the same level of esteem as the scientist Arik Soong, before the latter was disgraced.



Travis Mayweather

Rank: Ensign
Actor: Anthony Montgomery
Appearances: Seasons 1-4
Distinguishing features: Space boomer
Key episodes: 'Minefield', 'Detained'
The primary watch helmsman of the Enterprise, Mayweather was unique

among the crew for being born in space. His expertise of alien culture helped out greatly in the early stages of the mission.



Hoshi Sato

Rank: Ensign
Actress: Linda Park
Appearances: Seasons 1-4
Distinguishing features: Linguist
Key episodes: 'Fight Or Flight', 'Observer Effect'
Sato was a noted linguist before joining the crew of the Enterprise, which

she was eventually persuaded to do by Archer. She became the first human fluent in Klingonese, and later helped to develop the universal translator device.

The supporting characters

Silik



Rank: Suliban Cabal
Actor: John Fleck
Appearances: Seasons 1-4
Distinguishing features: Shapeshifter

Key episodes: 'Storm Front'

Arik Soong



Rank: N/A
Actor: Brent Spiner
Appearances: Season 4
Distinguishing features: Geneticist
Key episodes: 'Borderland'

Porthos



Rank: N/A
Actor: Prada, Breezy, Windy
Appearances: Seasons 1-4
Distinguishing features: Dog
Key episodes: 'A Night In Sickbay'

Soval



Rank: Ambassador
Actor: Gary Graham
Appearances: Seasons 1-4
Distinguishing features: Mind-melder
Key episodes: 'Awakening', 'The Forge'

Maxwell Forrest



Rank: Admiral
Actor: Vaughn Armstrong
Appearances: Seasons 1-4
Distinguishing features: Commanding officer

Key episodes: 'The Forge'

Daniels



Rank: Temporal agent
Actor: Matt Winston
Appearances: Seasons 1-4
Distinguishing features: Time traveller
Key episodes: 'Storm Front'

Erika Hernandez



Rank: Captain
Actress: Ada Maris
Appearances: Season 4
Distinguishing features: Love interest
Key episodes: 'Home'

Thy'lek Shran



Rank: General
Actor: Jeffrey Combs
Appearances: Seasons 1-4
Distinguishing features: Human ally
Key episodes: 'The Andorian Incident'

STAR TREK: ENTERPRISE

Complete Guide



What exactly is the evolutionary point of their antennae?



Archer suspected he was a shoe-in for the skin care sales job.

DID YOU KNOW?

For the first two seasons, the show was simply known as *Enterprise*. After low ratings, however, the prefix *Star Trek* was added.

first steps into the stars, but also it's a story about a deeper understanding forging between humans and Vulcans. It's a little bit about prejudice on that level."

When the setting had been established, it was time for other tweaks. The prefix *Star Trek* was dropped from the title in order to reach a wider audience, and the aesthetic was influenced by modern submarines. The entire attitude of the characters was a different and almost alien one to that of Picard, Janeway and Sisko, and even the rough-and-ready Kirk. "We were dealing with a time where the first warp five ship was being developed that was going to go out with a crew of humans on," said Berman. "There were no holodecks, people didn't beam themselves anywhere – they'd just beam cargo, no one would get on the transporter pad, and it just seemed to be the right idea, so that's the idea we pursued."

The casting was also an important facet of the show, and in this, they turned to one of the bigger names in science fiction and cult film – Scott Bakula. The actor, who had formerly been propelled into geek fame thanks to his role on the series *Quantum Leap*, was a fan of *The Original Series* but had never seen any of the other shows. Dominic Keating was auditioning for a guest role in *Voyager* when he was kept back by Berman in favour of *Enterprise*, and Connor Trinneer was a hard sell to the studio, who wanted an atypical Hollywood pretty boy for the role. Another name actor came in the form of John Billingsley, who took on the role of Doctor Phlox, one of the *Enterprise's* two alien crewmembers. "When I originally read for the role I was told they wanted a character with a slight alien accent," Billingsley told *TV Zone* magazine. "I didn't

quite know what that meant, so I chose to talk with a kind of plummy voice as if Phlox had learnt proper English from listening to tapes. I also decided that whenever he got excited when speaking he would squawk in between sentences. Well, they hired me and I was never sure if it was because of or in spite of the squawks." As it turns out, despite the fact that he had to read for the part, the actor was Berman and Braga's first choice anyway.

With the pieces in place, the show went forward with production, and the first season was released. Initially, the show performed well with an initial estimated 12 million viewers, but quickly began to decline in ratings and in its reputation among fans. Many didn't like the direction, the storylines, the casting or any other number of factors, but many also did. "Certainly by the midway of season one,

Enterprise is a story about a deeper understanding. It's a little bit about prejudice on that level – Brannon Braga

to be honest with you, I thought we began a slightly different show [from what was usual in the *Star Trek* franchise]," Keating, who played Reed, told *Sci-Fi World*. "When I look back to those days and think, well, you know that

production team had been together a long time, they've had a succession of hits and I think they just... I don't think they rested on their laurels particularly, but I think they just went back to making what they knew how to make and the understanding that's what people wanted to watch. By then the whole dynamic had shifted and I think we were offering out some stuff which was maybe a little old fashioned by the end of season one and a little outdated and our numbers dropped off accordingly." Indeed, the show quickly became famous for its tenuous relationship with renewal ➤

Federation fact file

The history of the greatest coalition, as seen on *Star Trek*

First Contact



After successfully testing his warp engine,

Zefram Cochrane becomes the first human to (officially) make contact with extraterrestrials, when a Vulcan science ship lands on Earth.

Partners



After Earth's expansion into the galaxy, the

Vulcans form a partnership with United Earth, engaging in a sometimes-uneasy relationship where they attempt to gradually help humanity adjust to interstellar life.

Divisions



As the relationship between humanity

and alien species grows stronger, elements of humanity attempt to resist what they see as cultural absorption. The most violent element is Terra Prime, a separatist terror organisation.

Discussions



Preliminary talks are held between

various races for joining together in a unified governmental structure, which will at first be termed the Coalition Of United Planets. Jonathan Archer is a primary driver in these discussions.

Unification



The Coalition Of Planets, which will

later become the Federation, is incorporated at a ceremony attended by a number of different races. This would later lead, six years later, to the United Federation Of Planets charter, again influenced by Jonathan Archer.

Enterprise Timeline

First Season (2151-2)

- A Klingon courier is captured on Earth, and the decision is made to return him to Qo'noS. Jonathan Archer discovers the Temporal Cold War. ('Broken Bow')

- A colony thought lost by Earth, Terra Nova, is rediscovered

with its inhabitants living underground, thanks to radiation. ('Terra Nova')

- Archer and his crew meet the Andorians, who eventually turn out to be a founding member race of the Federation. ('The Andorian Incident')

- The *Enterprise* crew observe a pre-industrial society of about 500 million people, but a situation brought about by another observer leads to discussions about the implications of interfering with early industrial civilisations. ('Civilization')

- The Temporal Cold War heats up as one of Archer's crew is revealed to be an agent from the future, and another operative sabotages the *Enterprise's* warp core. ('Cold Front')

- Archer and T'Pol are kidnapped by

Andorians, which leads to a standoff between the latter and Vulcan forces. The Vulcan High Command begins to butt heads with the captain of the *Enterprise*. ('Shadows Of P'Jem')

- The *Enterprise* encounters a group

of Vulcans who are experimenting with reintegrating their emotions. The encounter, cordial at first, turns violent when T'Pol and one of the other crew experiment with a mind-meld, which has lasting repercussions. ('Fusion')

- Archer and Mayweather are detained by the Tandarans, and in the process, learn that the Suliban are being persecuted and interned in prisons. They resolve to break them out, and escape as well in the process. ('Detained')



COMPLETE GUIDE TO...

Star Trek: Enterprise



and cancellation, with the audience numbers being a constant source of concern. The show was renewed for a second season, but didn't really begin to hit its stride until the third, and the tone of the series shifted, as *Deep Space Nine* did, from an exploration series to a more conflict-based one.

That being said, the show had many firsts for the franchise. It was the first to be filmed in widescreen, to be broadcast in HD, and one that didn't change its core line-up for its entire run. Season four was filmed in digital video, and in a more modern first, it's the only *Trek* series to not be necessarily affected by the reality-shifting events of JJ Abrams's 2009 reinterpretation of the franchise. In addition, a number of *Star Trek* alumni were involved in the creative aspects of the show – Robert Duncan McNeill directed four episodes, Roxann

It's a fact that after 700 and something episodes of television, that people are moving away – Rick Berman

Dawson was in the chair for one, Michael Dorn directed another and LeVar Burton came in for a whopping nine instalments.

A pivotal moment came for the series in its fourth season, when it was moved from its traditional Thursday night airing time to what is now commonly known as the 'Friday Night Death Slot'. Many of the cast and crew supported the move, curiously, and creatively, the show had its best season ever. Fans responded positively to the changes in the story, the enhanced level of references to previous series and also, the appearance of Brent Spiner as Doctor Arik Soong for the three-episode 'The Augments' arc. Other elements of the series also began to shift back toward *Trek* norm – Archer was heavily involved in diplomacy to create the United Federation Of Planets, the Klingons had their prosthetic changes throughout the series explained and the Vulcans began to resemble their future selves from *The Original Series* and beyond. Indeed, many of the episodes that are commonly cited as the best of the series

occurred during this period, such as the Mirror Universe instalment 'In A Mirror, Darkly', 'Terra Prime', and the aforementioned arc that began with 'Borderland'. Interestingly, though, it was the episode arc that presaged the oft-discussed Earth-Romulan War that brought about the end of the show, the low ratings providing the impetus for UPN to cancel it once and for all.

Many of the cast members, and the production staff, have expressed frustration at the decision, feeling that the show easily had another three seasons of life in it, and that they were just beginning to gain momentum. Another factor was the pretty poor performance of the last *Next Generation*

ther look plastic



Archer did, however, begin to suspect it was more than a case of mere acne.

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tions.

- The Enterprise crew are ordered to return to Earth after it appears they inadvertently destroyed an alien colony they were visiting. In actual fact, however, the Suliban are sabotaging the mission, and Daniels transports Archer to the 31st Century to try to stop them in their plans. ('Shockwave')

Second Season (2152-3)

- T'Pol relates the story of when true First Contact was made between Humans and Vulcans, when a Vulcan ship crashed on Earth in the Fifties. One of the crew stayed behind to observe the changes about to take place. ('Carbon Creek')

- First Contact is made with the Romulan Star

Empire when the Enterprise accidentally strays into their territory. The ship hits a minefield and Reed is severely injured, with the Romulans telling them to leave or face destruction. ('Minefield')

- T'Pol's status as an intelligence operative for the Vulcan High Command

is reactivated, and she is ordered to retrieve a rogue Vulcan agent. Memories from a previous mission, which were repressed, begin to haunt her. ('The Seventh')

- Another mission to a pre-warp civilisation goes badly when Archer and Reed are captured, and leave a piece

of technology behind. This will lead to the development of the Prime Directive. ('The Communicator')

- T'Pol learns that she contracted a degenerative disease as a result of her earlier mind-meld. The disease is stigmatic in Vulcan society, and as a result, she risks losing

Best episodes

SciFiNow's pick of the best

1. First Flight (season two)

During a mission, Archer is informed that an old friend has died. En route to perform the procedure, he tells T'Pol about his history with him, and when they served in Starfleet together while testing warp engines.



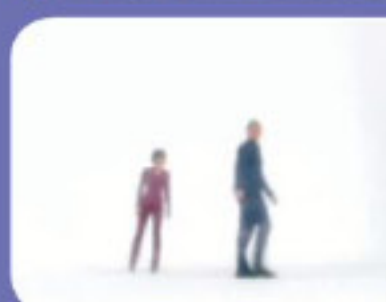
2. Borderland (season four)

The first of a three-episode arc, 'Borderland' sees the Enterprise crew having to recruit the expertise of a criminal who experiments with human physiology – Dr Arik Soong. But the doctor has plans of his own.



3. Affliction (season four)

The Enterprise returns to Earth for the launch of the Columbia. Phlox is kidnapped by the Klingons, who coerce him into helping with their own Augment programme, which has disastrous results.



4. Regeneration (season two)

Two Borg drones are discovered in the ice in the Arctic, similar to those described by Zefram Cochrane during the events of *First Contact*. When they're reactivated and escape, the Enterprise is called in.



5. In A Mirror, Darkly (season four)

Set in the Mirror Universe, this two-parter focuses on Archer's mutiny aboard the Enterprise and his quest to find an Earth ship from the future. Foreshadowing for other series' Mirror episodes occurs a lot.



6. The Expanse (season two)

Earth suffers an attack from an unknown race that leaves 7 million people dead, including Trip's sister. As a result, the Enterprise is recalled and refitted to warship standard, and sent on a new extended mission.



7. Terra Prime (season four)

In what many consider to be the true ending, as opposed to 'These Are The Voyages...', an extremist faction on Earth dedicated to removing all non-human species threatens to destroy Starfleet Command.



8. Bound (season four)

A clever throwback to *The Original Series* sees Archer receive three Orion slave girls as a gift from the Orion Syndicate. However, the girls are actually the ones in control, and aim to commandeer the Enterprise.



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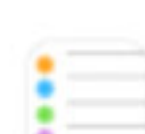
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Почта, адреса, календарь



Заметки



Напоминания



Сообщения



FaceTime

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Worst episodes

SciFiNow's pick of the worst



1. Unexpected (season one)

An alien ship is found attempting to repair itself using the Enterprise in secret. When they are discovered, Archer offers help, but an encounter between Trip and one of the aliens lead to his impregnation.



2. These Are The Voyages... (season four)

The finale of *Enterprise* was controversial due to it essentially being a late addition to *TNG*. Riker and Troi go through the records of the Federation's founding.



3. A Night In Sickbay (season two)

Porthos picks up a deadly virus when Archer takes him on an away mission, leading to a long session of treatment in sickbay. Archer and Phlox discuss each other's histories while curing the animal.



4. Vanishing Point (season two)

Hoshi uses the transporter during an away mission, but afterwards she experiences a series of uncanny events. She eventually comes to believe that she is slowly becoming invisible to the rest of the crew.



5. Harbinger (season three)

Reed and Hayes bicker, physically, over their roles on the ship, as an alien is rescued from a spatial anomaly. When he is revived, however, he refuses to explain why he was there in the first place.



6. Dear Doctor (season one)

The Enterprise finds a culture where two indigenous species live in harmony, although from the outside it looks like oppression. Meanwhile, Phlox begins to explore his relationships with the other crew.



7. Bounty (season two)

The Klingon Empire has put a price on Archer's head, which leads to him being captured by a bounty hunter. With the Enterprise not in a position to attempt a rescue, Archer must use his wits to escape.



8. Oasis (season one)

The crew comes across a derelict ship that may contain spare parts that they desperately need. When they go to investigate the wreck, however, it turns out that it isn't as deserted as they originally thought.



DID YOU KNOW?

Enterprise's Admiral Forrest was named after DeForest Kelley, who played Leonard 'Bones' McCoy in *The Original Series*.

Brent Spiner was, by far, the best of the former *Star Trek* actors who couldn't let it go.



Depressingly, Hoshi survived all four seasons of the show.



movie, *Nemesis*, and once again the idea of franchise fatigue had to come into play. "I don't believe that [cancellation] is a result of the quality of the show," Berman said to *Star Trek Magazine*. "The response that I've given before, that I'll give again, is that I think *Star Trek: Nemesis* was a very good movie. The executives at Paramount Pictures and everybody involved with the movie were shocked that it did two-thirds of the business of the last movie. I don't think that had anything to do with the fact that *Nemesis* qualitatively was different than the previous movie. I think it's all part of the same syndrome, which has something to do with the erosion of the fans and the fact that after 700 and something episodes of television, and 10 movies, that people are moving away." Scott Bakula, however, had a different interpretation of what went wrong. "I would say simply that we've been on the wrong network for four years. That hardly ever happens, honestly," the actor told *Star Trek Magazine*. "If you're on the wrong network you don't make it out of the first year. But because of a lot of history and positioning and, if you will, corporate synergy, we managed to stay alive for four years. That's good news, ultimately. We did manage to squeeze four years out of being at the wrong place. No one could have ever predicted the amount of upset within Viacom in the last four years, in terms ➤

Third Season (2153-4)

• The Enterprise enters the Delphic Expanse, and encounters one of the mysterious spheres for the first time. Quantum dating indicated that it was at least 1,000 years old, and possessed a cloaking device. ('Anomaly')

• Archer learns that Trellium-D can protect

his crew from the effects of the expanse, but it has the side effects of being psychologically active on Vulcans, causing them to lose control of their emotions and eventually become homicidal. ('Impulse')

• The Enterprise arrives at a Xindi colony and

her position and being ostracised. ('Stigma')

• The Vulcans and Andorians fight over a disputed planet, with Archer brought in as a mediator. Although he is shot down en route, he manages to resolve the situation, leading to a marked respect between

himself and the Vulcan ambassador, Soval. ('Cease Fire')

• Archer is captured by the Klingon Empire and tried for aiding rebels against the government. Despite an impassioned defence from his advocate, he is sentenced to hard labour at Rura Penthe, but eventually

rescued by the Enterprise. ('Judgment')

• Frozen Borg drones are discovered on Earth and accidentally reactivated. They escape to space and send a transmission, before being destroyed by the Enterprise. The crew estimates the message will take over 200 years

to reach the Collective. ('Regeneration')

• Earth is attacked by a previously unknown race, the Xindi, and 7 million people are killed. As a result, the Enterprise is refitted to be a warship, and sent off to the Delphic Expanse to prevent future assaults. ('The Expanse')

A ship named Enterprise...

The various iterations of the galaxy's greatest Starship



1. Enterprise

Class: NX **Registry:** NX-01 **Captain:** Jonathan Archer **Status:** Decommissioned

One of the most important vessels in *Star Trek's* history, the Enterprise was instrumental in the creation of the Federation, as well as the establishment of humanity as a major galactic power.



2. USS Enterprise

Class: Constitution **Registry:** NCC-1701 **Captain:** James T Kirk **Status:** Destroyed

The original Enterprise was initially commanded by Captain Christopher Pike for several years, before being transferred to James T Kirk for his infamous five-year mission, before being destroyed.



3. USS Enterprise-A

Class: Constitution refit **Registry:** NCC-1701-A **Captain:** James T Kirk **Status:** Decommissioned

The Enterprise was rebuilt and commanded by Kirk, participating in key events such as the signing of the Khitomer Accords, the saving of Earth from an alien probe, and was eventually decommissioned.



4. USS Enterprise-B

Class: Excelsior **Registry:** NCC-1701-B **Captain:** John Harriman **Status:** Unknown (assumed decommissioned)

The Enterprise-B was launched on a mission to rescue El Aurian refugees trapped in a storm that was revealed to be the Nexus. Kirk was killed on this mission.



5. USS Enterprise-C

Class: Ambassador **Registry:** NCC-1701-C **Captain:** Rachel Garrett **Status:** Destroyed

The Enterprise-C was pivotal in the thawing of relations between the Klingon Empire and the Federation, when Captain Garrett sacrificed the lives of herself and her crew to stop a Romulan attack on a Klingon vessel.



6. USS Enterprise-D

Class: Galaxy **Registry:** NCC-1701-D **Captain:** Jean-Luc Picard **Status:** Destroyed

The Enterprise-D participated in several major events, such as the Federation's official First Contact with the Borg, the conflict with the Cardassians and many other happenings. The ship was destroyed above Veridian III.



7. USS Enterprise-E

Class: Sovereign **Registry:** NCC-1701-E **Captain:** Jean-Luc Picard **Status:** Active

Enterprise-E was one of the most advanced warships of its age. Part-assimilated during a Borg attack, it was later repaired and was important during the Shinzon crisis.



8. USS Enterprise (alternate)

Class: Constitution **Registry:** NCC-1701 **Captain:** James T Kirk **Status:** Active

In the alternate reality created by Nero, the Enterprise was commanded by Pike, before being transferred to acting Captain Spock, and later Captain Kirk.

of personnel changing and philosophies changing. There's just no way you could have predicted that all the people at Paramount who supported the show, who supported the franchise, would be gone, that all the people at UPN would have turned over a couple of times. We were trying to ride through all of that stuff. Timing is everything, especially in television. We're a victim of that, and at the same time, we got 98 hours of television out of it."

Perhaps one of the most controversial moments in the entire series, and one frequently lambasted by even devout fans of the show, was the finale. Jolene Blalock is on record in several places expressing her dislike of the send-off (once describing it to a Toronto newspaper as "appalling"), and other cast members felt it was a disrespectful way to go, as if their show came second to others before it, in their own curtain call. Even Jonathan Frakes, who guest starred in the episode alongside Marina Sirtis (the narrative actually

That final, final episode didn't turn out as well as I hoped... It was kind of a lacklustre story - Brannon Braga

took place during *The Next Generation's* seventh season episode, "The Pegasus"), felt that it was a poor way to finish the series. The

continual criticism even prompted Brannon Braga to issue an apology of sorts, in an interview with *iF Magazine*. "I think that final, final episode, I may be understating it when I'm saying it didn't turn out as well as I hoped. I think the intentions behind it sent a valentine to all the *Star Trek* shows and a very genuine heartfelt one, because we knew *Star Trek* would be off television for a long, long time, but it was kind of a lacklustre story."

Despite the failures and the blows suffered by *Enterprise*, however, it didn't mark the death knell for the franchise as many predicted. Paramount soon began to investigate other ways to revive *Star Trek*, leading them to Roberto Orci and eventually the 2009 film. *Enterprise* as a whole is often considered to be the bastard child of *Trek* - directionless, holding little in common with its parents and resentful of its heritage, but this isn't the case. If anything, it was a brave experiment in the franchise that didn't quite pull off what it intended to do. If you hold it in context of the series, it doesn't burn as brightly, but it still has a place there nonetheless, one that shouldn't be forgotten as quickly as many would like it to be. ☺



DID YOU KNOW?

Had the series continued on to receive a fifth season, Commander Shran would have become a full time member of the crew.

Third Season (2153-4)

learns of a large shipment of a material vital to the construction of a weapon that will be used to destroy Earth, and so prevent any future Federation from forming. ('The Shipment')

- The ship is captured by a fanatical group who idolise the Sphere Builders. The Enterprise's scans of the

ship are considered to be an act of sacrilege, and one of the crew will be sentenced to death as the ship is used in a civil religious war. ('Chosen Realm')

- The Andorians are encountered once again, but this time claim to want to help the Enterprise in hunting down the weapon,

so that Human-Andorian relations can be furthered. Despite this being revealed as a ruse, Commander Shran surreptitiously sends Archer helpful data. ('Proving Ground')

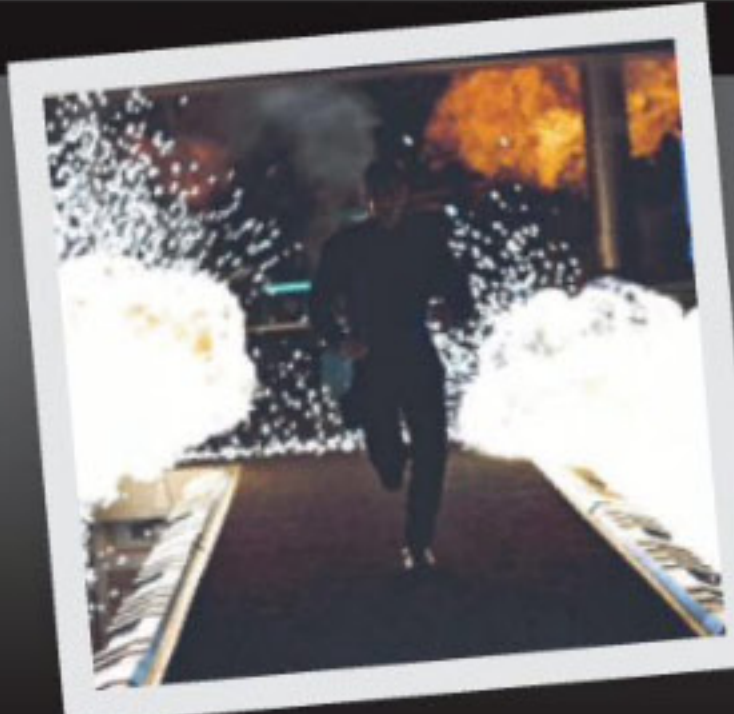
- T'Pol's addiction to Trellium-D is revealed as the Enterprise is attacked by the Xindi. Archer also has

to order the theft of a warp coil from a friendly vessel and leave it adrift, which has severe effects. ('Damage')

- Archer manages to convince most of the Xindi Council that humanity is not their enemy, but the true threat lies with the Sphere Builders. The remainder, Reptilian and Insectoid

Xindi, launch the weapon without authorisation. ('The Council')

- The Enterprise engages in a risky mission to destroy one of the spheres, in the hope that it will set off a chain reaction. Meanwhile, Archer is engaged in a risky mission to destroy the Xindi weapon. ('Zero Hour')



THE WRITTEN WORD

Star Trek: Enterprise in fiction

1. By The Book



Authors: Dean Wesley Smith, Kristine Kathryn Rusch
Published: January 2002

The Enterprise encounters a strictly regulated society, and initial approaches go disastrously when Archer fails to follow protocol. Reed becomes interested in another indigenous species.

2. What Price Honor?



Author: Dave Stern
Published: November 2002

One of the ship's crew is killed by Reed when she attempts to sabotage the Enterprise, and the ship launches an investigation while being caught in the middle of a brutal war between two species, to which the death is connected.

3. Surak's Soul



Author: JM Dillard
Published: March 2003

T'Pol has a crisis of faith when she is forced to kill in self-defence, during another first contact mission gone wrong. She refuses to kill again, even if ordered to, and Archer says that she is endangering the ship.

4. Daedalus



Author: Dave Stern
Published: December 2003

Trip was once a part of an experimental mission that went horribly wrong. Now, in the present, he is forced to abandon the Enterprise and is haunted by the ghosts of his past as he attempts a daring rescue mission.

5. Daedalus's Children



Author: Dave Stern
Published: May 2004

The Enterprise has found itself in an alternate universe, where a war was triggered by the previously thought lost ship, Daedalus. The crew is captured and cannot survive in this reality, so they must escape, although it's never as simple as it seems.

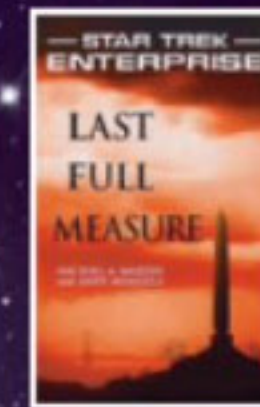
6. Rosetta



Author: Dave Stern
Published: February 2006

The crew find their way blocked by a mysterious vessel of the Antianna, and when forced to turn back, are embroiled in another race's plot. The only way they can avert a sector-wide war is for Hoshi to translate the Antianna language.

7. Last Full Measure



Author: Andy Mangels, Michael A Martin
Published: April 2006

When Earth is attacked without provocation, the Enterprise is outfitted for a mission of military service, receiving MACO assault troops as well. The naval and MACO personnel must learn to get along despite differing outlooks.

8. The Good That Men Do



Author: Andy Mangels, Michael A Martin
Published: February 2007

When the Enterprise was en route to the signing of the United Federation Of Planets charter, everyone assumed that Trip had died. But had he really? And if he didn't, then why did the Federation need to rewrite history?

9. Kobayashi Maru



Author: Michael A Martin, Andy Mangels
Published: September 2008

Cargo ships are under attack, and Starfleet ships are ordered to picket duty to try to prevent it. Archer is angry – he doesn't like what the Coalition is turning into, and he knows the Romulans are behind it.

10. The Romulan War: Beneath The Raptor's Wing



Author: Michael A Martin
Published: October 2009

The Romulans, troubled by the Coalition, have perfected a means of remote-controlling enemy ships to turn them on their own. When discovered, the result is all-out war against humanity, in an attempt to stop their expansion.



Trip being preppers was one of the least inspired plots in *Star Trek*.

DID YOU KNOW?

Malcolm Reed was named after a character in the *Horatio Hornblower* novels, supposedly an inspiration for *Star Trek*. They have similar backgrounds.



In the future, we'll all look a bit like unhappy BDSM victims.

Fourth season (2154-2155)

- The Enterprise is thrown back in time, where it is revealed that the Temporal Cold War has meddled with Earth history. Archer manages to reverse the changes, and in doing so, ends the war as well. ('Storm Front')

- A group of genetically enhanced Augments

escape into space and reunite with their creator, Dr Arik Soong. The Enterprise has to stop them to avert war with the Klingon Empire. ('Borderland')

- Earth's embassy on Vulcan is bombed and Admiral Forrest is killed. The perpetrators are revealed as Vulcans who

follow a revolutionary interpretation of Surak's teachings. ('The Forge')

- After being cleansed of Surak's katra, Archer is party to several significant events. A conflict between Vulcan and Andoria is averted and the Vulcan High Command is dissolved, with the unequal relationship

between Earth and Vulcan balanced. ('Kir'Shara')

- The Andorians and Tellarites nearly go to war over an incident that is revealed to be the work of Romulans, aiming to pit the two sides against each other. The plot is foiled by Archer and Shran. ('The Aenar')

- The Klingons attempt to experiment with genetics to create Augments, but it goes horribly wrong. ('Divergence')

- A xenophobic terrorist group demands the departure of all aliens from Earth, or they will destroy Starfleet Command. The group is thwarted, and

the Coalition Of Planets created. ('Terra Prime')

- Six years later, the Enterprise is set to be decommissioned, and the crew are reunited for the signing of the United Federation Of Planets charter. Trip is killed, but the new government is set up. ('These Are The Voyages...')

The Once and Future Kirk

WILLIAM SHATNER ON THE POWER OF THE ORIGINAL JAMES T KIRK

Star Trek Into Darkness may be the second outing for Chris Pine and company, but for many there's only one Captain Kirk. SciFiNow talks to William Shatner about the character's legacy and why we need James Tiberius Kirk now more than ever...

WORDS JONATHAN HATFULL ILLUSTRATOR JOE CUMMINGS



Shatner is mindful of the legacy of Kirk and *Star Trek*.

WITH JJ ABRAMS' REBOOTED STAR TREK BEAMING ONTO OUR SCREENS FOR A BIGGER AND BOLDER SEQUEL, THE ENTERPRISE OF 1966 CAN SOMETIMES

feel very far away. The dodgy make-up and dated effects may have been replaced by cutting-edge CGI and lens flare, but it's going to take more than two films for Chris Pine to replace William Shatner as the face we see when we think of Captain James T Kirk.

When SciFiNow speaks to the larger-than-life legend, we find that he is under no illusion about the importance of the role and its place in science fiction history. "I admire the gestalt. The creation of *Star Trek* and Captain Kirk was a fabulous thing to play because at some point in time there became no question that he was the hero of the universe, or the galaxy at least," he remembers. "We didn't say 'Oh, there were many heroes' – he was *the* hero. He was the Winston Churchill of that era."

The Churchill comparison is an interesting one, bringing to mind as it does the leader who is as known for his ability to inspire his people as his gift for

military strategy. Kirk was certainly a man of action, but the *Star Trek* universe has always been one in which the importance of understanding and harmony was paramount. But is a character like Kirk still relevant in today's world? Looking at the recent heroes to grace our screens, from Robert Downey Jr's boozy Tony Stark to Daniel Craig's ageing James Bond, it feels like a modern audience wants to have their heroes flawed and at least slightly tortured. When we put the question to Shatner, his belief in the relevance of the character and the message of *Star Trek* is unwavering.

"Well, you know, I think the world yearns. I keep my eye on the television set and see these riots, the people of the world it seems to me yearn for a hero, for somebody who stands for the good of humanity and has a vision of what humanity can attain," he tells us.

"That used to be the province of the space community where we were going to walk on the Moon – we just recently sent a device to explore Jupiter, for example, and discover secrets of the universe hidden inside Jupiter. Well, what a noble and far-reaching concept to spend money on, and here we are now mired in all these terrible things, and wouldn't it be wonderful to have a Captain Kirk telling the world 'Let's rise above this, let's find solutions to these problems now, let's work on it, because there's more out there, there's something noble and interesting that can take us beyond ourselves.' That kind of inspiration is lacking in the world, and I don't know where it's going to come from. It should be coming from our leaders, but it's not."

Last year, Shatner had the opportunity to examine the significance of Starfleet's officers in his documentary, *The Captains*,

which found him jetting around the world to interview the actors who had taken the helm of each successive *Star Trek*. He sat down with Patrick Stewart, Avery Brooks, Kate Mulgrew, Scott Bakula and Pine to discuss the franchise that has played such a huge part in their lives.

"I had the thought of what the actors who played the captains on *Star Trek* had in common and what they didn't have in common," he explains. "I interviewed these actors and tried to make it as interesting a setting as possible, and in the voyage of exploration we discovered that there were indeed many traits that were the same and many that were different, and each actor had his personal story and each person told their story in a meaningful and heartfelt way that, by the end, you're enthralled with the people in the film."

While Stewart's Jean-Luc Picard may have been his immediate successor, and for many his closest challenger to the title of Greatest Captain, it's that chat with Pine which confronted the actor with his own history. "The reality is that [Kirk] drops out of sight for me every so often and then emerges full-blown and more extravagant on a project like *The Captains*," he tells us. "And so in the film I look at Chris Pine, I set up a table in the middle of a busy street that fronts on Paramount Studios and the camera comes off the gate that says 'Paramount Studios' and focuses on this table in the middle of traffic. Chris Pine strides out of the studio and sits down on the other chair across me, and I say 'You're me 50 years ago,' and 'let's see what I've lost.'"

That curiosity led to his challenging the younger actor to an arm wrestle and finding out one thing he'd lost. However, Shatner tells us that it was the challenge itself that ➤

WILLIAM SHATNER

The Once And Future Kirk



➤ was important, not the outcome. “That, to me, epitomises the once and future Kirk.”

Shatner’s acting career post-*Star Trek* seems to be dominated by a combination of his outspoken persona and his legacy as a sci-fi icon, as anyone who’s seen his scenery-devouring turn on *Boston Legal* will be able to testify. But to what extent was Kirk an extension of Shatner?

“Let’s be clear that I’m fully cognisant of the fact that it was character in literature, and that I do not find anything in reality about Captain Kirk and me combined,” he tells us. “Any actor would have done their due diligence on the character. The character changed because the years went by. I physically and emotionally changed and the writers wrote to that. A fictional character like that becomes the compilation of the writers who write for it. And everybody that came on during the series and during the movies would add a facet that nobody else had thought.”

However much Shatner bled into Kirk, the actor denies that the role led to his being typecast. “Obviously, I never sat in the room where they said ‘Shall we use Shatner?’ ‘No, he’s too well known as Captain Kirk,’ so I never heard that. I just heard ‘Would you like to work on such and such?’ and I’ve been gainfully employed for a number of years, and so to my mind I’ve not been typecast.”

Instead, he tells us that the role of the Starfleet Commander has led to preconceptions from scientists, not casting directors. “Over the years, as disparate a group of people as NASA and some corporations have asked me to speak as though I knew something about space, technology or science,” he tells us. As he continues, it becomes difficult to tell, in the inimitable Shatner way, whether he’s being self-deprecating or #humblebragging.

“I have a superficial knowledge of a variety of things, so I’m able to be facile about the



5 GREATEST KIRK MOMENTS THE REASONS WHY KIRK WILL ALWAYS BE THE KING



KHAAAAAN!!!

Star Trek II: The Wrath Of Khan

1 The *Star Trek* quote that even non-Trekkers know, Kirk’s howl of rage at being trapped underground by Ricardo Montalban’s chest-baring warlord is, of course, a fake-out. That doesn’t stop it from being amazing.



Hand on the glass

Star Trek II: The Wrath Of Khan

2 While the earlier rage may have been a trick, there’s nothing insincere about the emotion in this scene as Kirk acknowledges Spock’s sacrifice in preventing the nuclear reactor from destroying the Enterprise.



What does God need with a starship?

Star Trek V: The Final Frontier

3 Only Kirk would have the stones to challenge God. He’s quite right to do so, as the being is not in fact our creator, but, as McCoy exclaims “You don’t ask the Almighty for his ID!” Yeah, well, Kirk does.



The Gorn fight

Season One, Episode 18, ‘Arena’

4 This battle has been parodied so often that it’s easy to forget how brilliant it is. The Gorn comes at Kirk with a big stick, and our hero quickly realises that double-handed punches, karate chops and small rocks have no effect on the big lizard.



Split personality

Season One, Episode Five, ‘The Enemy Within’

5 Kirk is split into two good and evil personalities, allowing Shatner to indulge in some wonderfully hammy acting as evil Kirk gets hammered on Saurian brandy and tries to assault Yeoman Rand.



As much as *TOS* was about big ideas, there's also 'The Trouble With Tribbles'.



Shatner would be interested in continuing his Kirk's story.

existence of the universe and what the Hubble telescope is looking at and quantum mechanics – I have a superficial knowledge of those subjects. But there is an expectation in some quarters that I deeply understand as an astrophysicist would. Interestingly enough, I sat beside a famous astrophysicist – whose name I've now forgotten – not too long ago at a graduation ceremony. The whole time I was engaged with her in a fascinating conversation about dark matter, of which I know nothing, of which she knows as much as anybody does, which is also nothing. I guess we're both on the same footing, that we really didn't know anything about the subject we were passionately talking about. But it was a lovely experience to be discoursing with a Nobel prize winner under the illusion that I knew something."

Pine managed to make the role his own in 2009's *Star Trek*, wisely choosing not to ape Shatner's performance and delivering a

WOULDN'T IT BE WONDERFUL TO HAVE A CAPTAIN KIRK TELLING THE WORLD: LET'S RISE ABOVE THIS?
WILLIAM SHATNER

recognisable but fresh spin on the character, but we wonder if he's being approached by astrophysicists for a chat. While Shatner's gone on the record as saying that he's a fan of Abrams' younger models, he remains interested in finding out where his own Kirk is now. "If they were to write a story about the Captain Kirk of my age, that's an interesting story," he ponders. "What does that hero, who is now aged, what are his last physical constraints, what are his mental constraints, what would he do given that he's not one step slower but ten steps slower? What would he do in a dire situation? And does sagacity and wisdom take the place of impetuous action?"

So how do we sum up Captain Kirk's appeal after all these years? Shatner puts it best: "We want a hero" ☞

The Captains is available on Region 1 DVD. William Shatner's latest album, *Seeking Major Tom*, is available to buy now.

LIKE A SHAT OUT OF HELL

Top 5 William Shatner cover songs



Common People

1 As if the idea of Shatner covering Jarvis Cocker's satirical swipe at Britpop's

glorification of boozy lad culture isn't hilarious enough, he lends a wonderful disdain to the lyrics. "I said 'Yeah?!? I don't see anyone else smiling in here!'"



Mr Tambourine Man

2 Shatner covers Bob Dylan's classic with a strange urgency,

conveying the anxiety of a class swot desperately trying to get the attention of the teacher because he knows the answer. His desperation to catch up is clear, and he definitely isn't sleepy.



Rocket Man

3 Arguably the best-known of Shatner's cover versions, this is best witnessed in its original

form on YouTube, as the artist literally shows the many sides of Shatner as he puffs on a ciggy. And he's gonna be... hiiiiigh... as a KITE... by then.



Iron Man

4 If we had to take a guess at what Shatner was trying to get across with his cover of one of Black

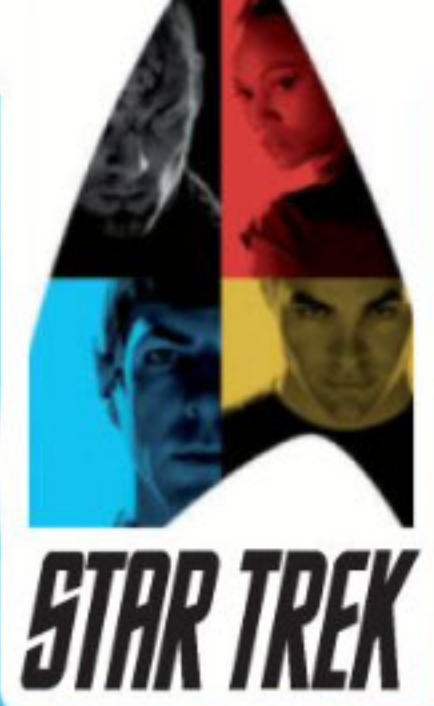
Sabbath's best-known songs, we'd say... accuracy. Because robots talk slowly and monotonously, and so does Shatner here.



The Real Slim Shady

5 OK, so he didn't actually release this one, but his rendition in *Futurama's*

'Where No Fan Has Gone Before' is hilarious. "How do you do a spoken word version of a rap song?" asks Walter Koenig. "He found a way," comes the answer.



LIVE LONG AND PROSPER

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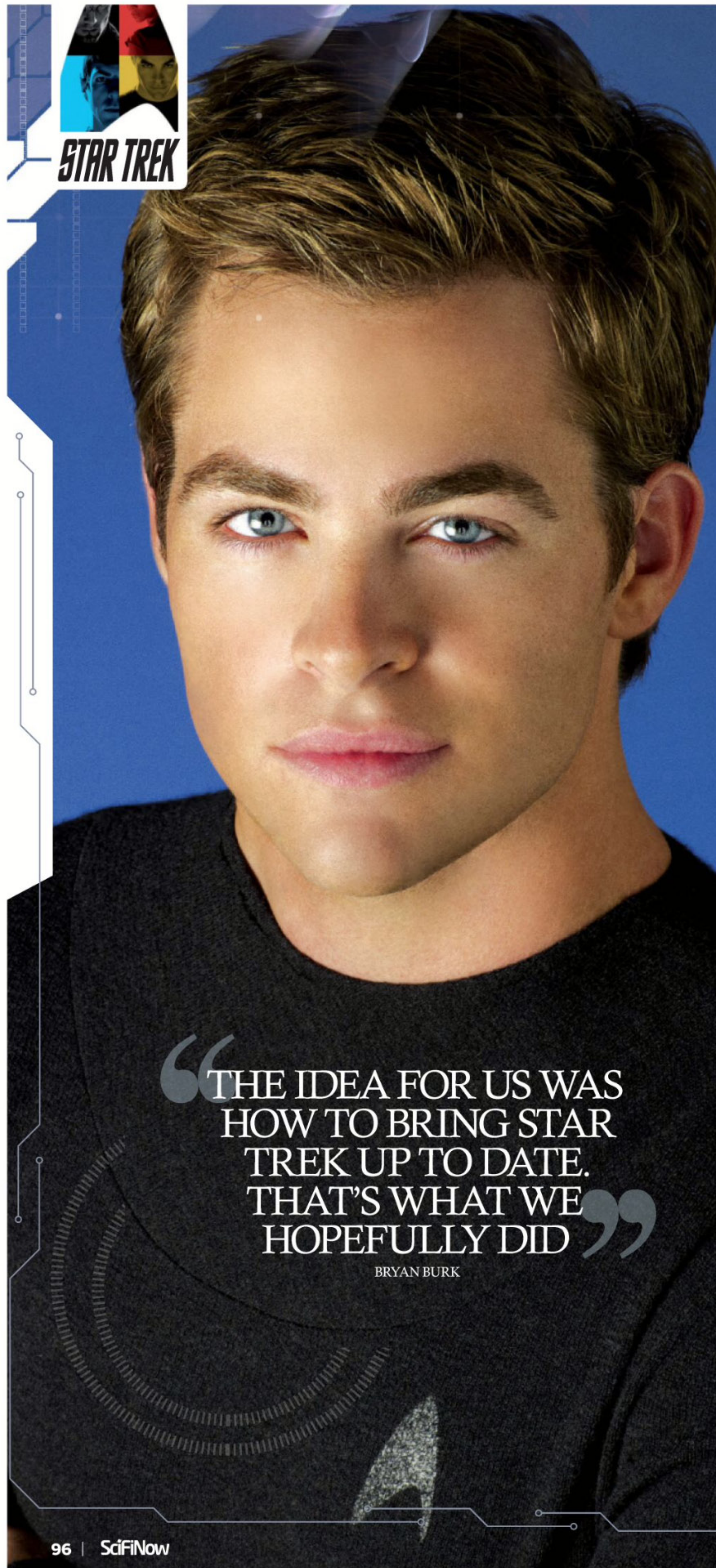


LIVE LONG AND PROSPER
Star Trek

With a heroic sense of purpose, JJ Abrams is bringing Star Trek back from the brink, and with it he's bringing Doctor McCoy, Spock and Captain James T Kirk. Giving you unprecedented access to the creators, cast and crew, SciFiNow proudly presents the ultimate guide to the most important science-fiction film of the decade, Star Trek

WORDS EDWARD GROSS





STAR TREK

“THE IDEA FOR US WAS HOW TO BRING STAR TREK UP TO DATE. THAT’S WHAT WE HOPEFULLY DID”

BRYAN BURK

You'd be hard-pressed to find another entertainment franchise that has danced around the edge of the abyss as often as the late Gene Roddenberry's creation has, yet managed to pull itself away at the last possible moment.

Network cancellation of the original series in its first season should have been the end, but a letter-writing campaign led by Harlan Ellison helped to change NBC's mind, as did the one spearheaded by Bjo Trimble in the second season. Even when the show was cancelled at the end of year three, instead of slipping into oblivion it shattered syndication records. 30 years ago it was resurrected as *Star Trek: The Motion Picture*, which should have ended the whole thing. Instead, Paramount Pictures handed *Trek* over to its television division and producer Harve Bennett, resulting in *The Wrath Of Khan*, eight additional big-screen features and four spin-off television series. Quite a run by any standard, but by 2002 it was pretty much over.

The tenth feature film, *Nemesis*, was a box-office flop. The final series, *Enterprise*, had been cancelled, the website was shutting down and the official magazine was ceasing publication. For all intents and purposes, *Star Trek* was finished. Until producer/director JJ Abrams and his Bad Robot shingle signed a deal with Paramount. Long story short, Abrams was given the keys to the franchise, if he wanted them, and the decision was made to resurrect *Star Trek* on the big screen, but in a film that would reboot the franchise in the same way *Casino Royale* had for Bond. It would be the original crew of Captain Kirk, Mr Spock, Bones and the rest, but it would show how that group came together in the first place, particularly the team of Kirk and Spock.

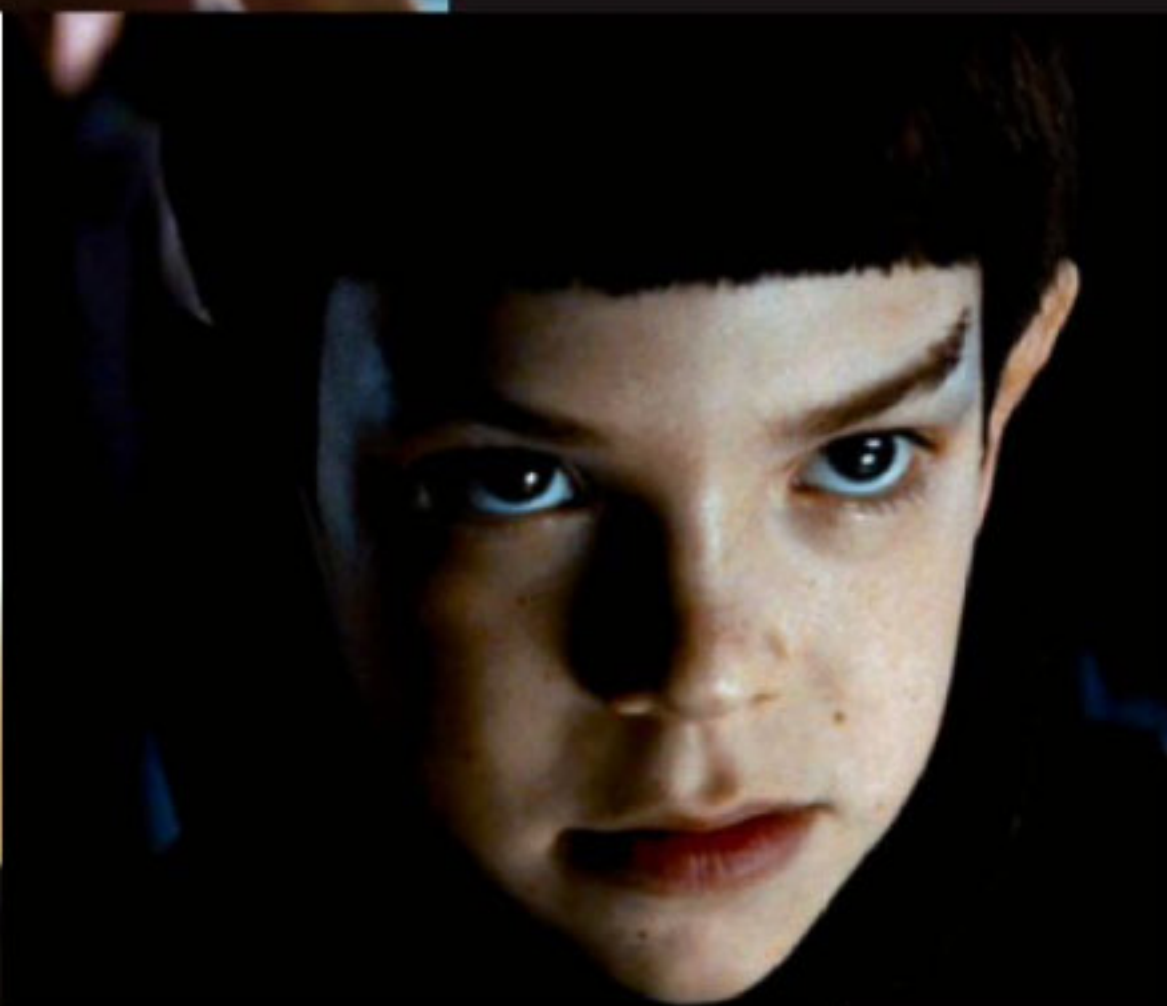
It was an approach that appealed to producer Bryan Burk, who had been "scarred" by the experience of seeing *Star Trek: The Motion Picture* in cinemas as a kid. "That was my introduction to *Trek*," says Burk. "I'd only gone to see it because *Star Wars* had come out two years earlier and I was so hooked I felt I had to. But when I was watching the film, I felt left out, because everybody was cheering every time a new character came on and I didn't know who they were. But when I saw *Wrath Of Khan*, I remember being really moved because it was accessible and fun. But the films that followed became more and more of a niche franchise as they went along. So the filmmakers had less and less resources to make the films. You would see with the visual effects that the technology was getting better, but the effects got smaller because they didn't have the ability to do the same thing financially on these films. So the idea for us was how to bring *Star Trek* up to date. That's what we hopefully did."

Star Trek, reaching cinemas on 8 May, is the result: a \$200 million film that, frankly, costs more than any previous film in the series has grossed, and needs to appeal to a mainstream audience in a way that *Trek* has never been able to before.

"I didn't make this movie in comparison with others," explains JJ Abrams. "I'm not saying it won't be compared and it's obviously part of a bigger series. We just felt honoured to be able to present our take on *Trek*. But the truth is, *Star Trek*, very early on, decided that it wasn't going to reach out to other viewers. It almost became more and more myopic as it went on in terms of its appeal. Now, I wasn't a huge *Trek* fan in the beginning. I came late to this party, but – with all due respect to the films and the TV spin-offs – the original series, to my mind, is what *Star Trek* was. All of the subsequent series and films felt to me, as they went on, that they were less and less relatable. It felt to me that if you were going to do a version of *Star Trek*, you would have to do it in such a way that it would bring it to life in a way that never had been done before. What I realised was that in my mind Kirk and Spock were



The characterisation is more mature.



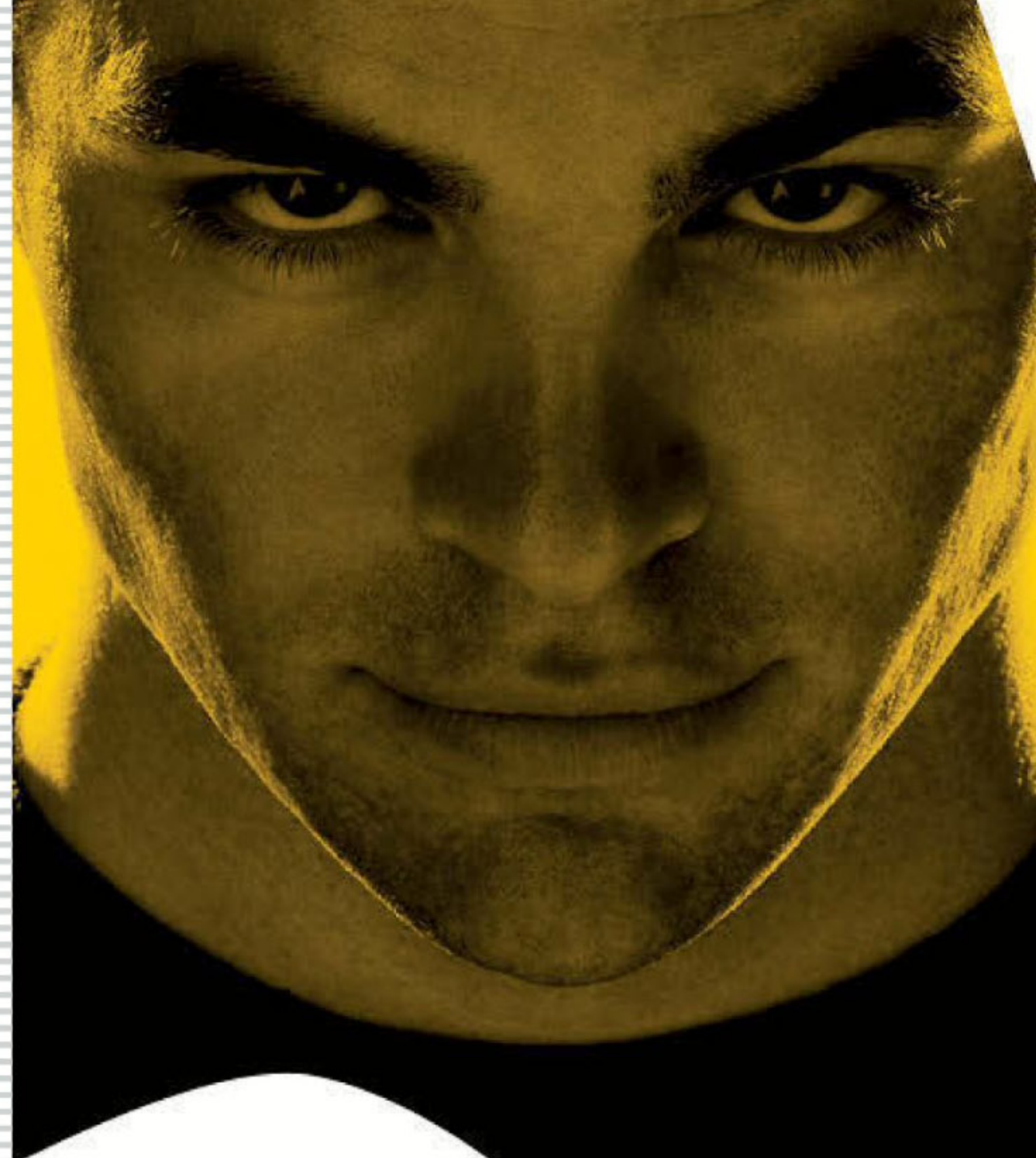
All generations of Spock appear to be in Abrams' film.

the key, the heart, of *Trek*. Approaching this movie [screenwriters Alex Kurtzman and Roberto Orci, producers Damon Lindelof and Bryan Burk] and I discovered that's what we wanted to examine and explore: what Kirk and Spock were all about.

"My whole take on it was that I needed a way in," he continues. "I was challenged by and excited about giving people who had no idea of what *Star Trek* was or had seen it and felt a little bit like I did, that it was for them and not for me. To give them a way in. To make Kirk and Spock and the other characters as relatable and as unformed or in process as possible. For example, *Star Wars* was, for me, a ride that was undeniable. When I saw the first *Star Wars*, and even now when I watch those original movies, they were wonderful adventures that were completely relatable, because Luke Skywalker was you. Luke was this kid who didn't know where he was going, didn't know what his life was going to be. He was an average farm boy who gets this insane call to adventure. Kirk was always a cocky, brilliant, shoot-from-the-hip guy who I never felt connected to. I enjoyed it, I appreciated it, but his character was objectified to me, because I just didn't connect with who that guy was. The other main guy was Spock and he was wildly logical and incredibly deliberate in his consideration, yet I never was really him. So I was disconnected from these >>



Escape pods aren't what they used to be.



SCIFINOW TALKS TO... CHRIS PINE

From character actor to leading man. That's been Chris Pine's journey as he assumes the captaincy of the Starship Enterprise in *Star Trek* as James T Kirk

Describe the character of Kirk if you would.

Sure. He's a kid from Iowa whose father was a famous captain of Starfleet, who's approached one day by Captain Pike to see if he wants to join Starfleet like his father. His aptitude tests are off the chart and he obviously shows a lot of promise, but hasn't really been doing anything with his life other than getting in bar fights and drinking too much.

Do you feel this is a good entry point for people who are perhaps unfamiliar with the *Star Trek* franchise?

I think JJ Abrams has done a good job in spreading the word that this is really a new re-imagining of the *Star Trek* series that remains faithful enough so that old fans of the franchise will get a kick out of all of the fanatical minutia, but relevant and modern enough where a new audience will be able to engage with it.

How do you think the film will be received by mainstream movie-watching audiences?

There are great ideas expressed in the movie, but at the end of the day, it's just a great, fun, two-hour ride. I saw it the other night and it's everything that was wonderful about the original series. There's great emotion. There's great humour. There's great action. There are wonderful relationships between the characters. And I don't think that any parent should be scared to take their child to the movie.

How do you feel *Star Trek* compares to other more contemporary blockbusters?

If anything, it holds a special niche in the genre market, because it's not *Watchmen* and it's not *The Dark Knight*. There is great emotion and drama and it certainly is exploring the psychology of these characters, but it's done with the optimistic bent that *Star Trek* always had. ☺



SCIFINOW TALKS TO... JJ ABRAMS



Having created or co-created *Lost* and *Fringe*, among others, and directed *Mission: Impossible III*, JJ Abrams has proven himself to be one of the most prolific writer/director/producers in Hollywood. Always looking for a new challenge, he found it with *Star Trek*. More

of a fan of *Star Wars*, he soon discovered the power of *Trek* and is determined to open the rest of the world's eyes to that power

The original *Star Trek* served as a prism from which we could examine society. Is there an opportunity in this *Star Trek* film to do the same?

The fundamental criteria for me doing this movie was that it be relevant. That's not to say that it's not completely embracing much of what Roddenberry wrote and our interpretation of the spirit of what his intent was. Having said that, what he wrote was wonderful in its examination of attitudes, collaboration, conflict, sense of humour and humanity. It was interesting how easily applicable the original *Star Trek* was; the conceit of these characters working together against a common enemy. So we were aware of what social questions and issues would make the story relevant for today. The disaster would have been if we looked at it as a sci-fi fantasy movie. We needed to feel like it had a connection to where we were. It was very much what Roddenberry did and what my favourite writer, Rod Serling, did quite early, using sci-fi as an allegory for important issues of the time. So whether it's our fear of terrorism, our sense of ultimate purpose, the question of whether or not we can form a brotherhood with people, who, at first glance, are

not like-minded. There are a lot of themes, yet it didn't feel like we had to contort what we were trying to do to connect with what *Star Trek* was all about.

When this film ends, has its crew been brought to a place where they're ready to embark on the five-year mission of the original series?

Yes, the five-year mission begins at the end of this film. Not literally; at the end of the movie they're ready for their five-year mission, because this group, when they first come together, is a disparate group. They don't know each other, they're meeting for the first time. Kirk and Spock have a rather contentious beginning to their relationship, and by the end of this experience together, they've become a family. Each of them has put their lives in each other's hands. By the end of the film, they are this group that is ready to begin their adventure.

Assuming this film is a success, are you willing to return for a sequel?

If people want more, it would be a wonderful thing to see these characters come back and go off on another wild adventure. I would be honoured to be a part of that. ☺



The effects look set to be utterly spectacular.





Bruce Greenwood

Playing Captain Pike was never going to be an easy task, but Bruce Greenwood explains how he helped develop the character for a new generation

In attempting to 'find' the character of Captain Christopher Pike, actor Bruce Greenwood really had nothing but Jeffrey Hunter's portrayal of the character in the first *Star Trek* pilot, 'The Cage,' to go on.

"I think the fundamental difference between the Hunter Pike and the Greenwood Pike is that our dilemmas are different," says Greenwood, most recently seen in the *National Treasure* films as president of the United States. "Hunter's being that he was terribly ambivalent about his place in the Federation; he was torn by whether or not he wanted to go back and have a smaller life or that of a commander. My Pike doesn't have an internal wrestling match the way the earlier one did, but he does have second thoughts and misgivings about the way Starfleet is training officers as by-the-book products that may not, at the end of the day, be what's required for a great leader. So he keeps his eye out for that kind of special young man and as it happens, Kirk seems to fill that bill."

"A mentorship develops between them," Greenwood adds, "and, as young heroes are wont to be, Kirk is tremendously cocky, has tremendous ability but also dodges responsibility, and that is something that gives Pike tremendous pause. When you're charged with a task like the Kobayashi Maru exercise and you essentially dodge the real point of the exercise with cleverness and cunning, I'm thoroughly unimpressed. I suppose the major dilemma for Pike is that he has to second guess his belief in Kirk and Kirk, of course, has to reconfirm his value."

IF YOU ENJOY THIS MOVIE, YOU HAVE A TON OF ADVENTURES TO EXPLORE THAT YOU DON'T HAVE TO WAIT FOR

ROBERTO ORCI

with the world will come out and say, 'I'm now a part of the *Star Trek* universe.' And if you've never seen it before, hopefully you'll be excited and inspired to go back and watch all the previous episodes. And if you have, hopefully you'll start filling in holes that at least in the film world had not been filled in before."

Speaking of those original episodes, Roberto Orci believes that fans of the film will have another resource to go back to. "If you become addicted to Kirk and Spock from this movie, you have a ton of adventures you don't have to wait for. This film is a continuation of previous *Star Trek* and, as we've said, your DVDs will not cease to exist when the movie comes out. They're still a part of continuity."

CAPTAIN'S LOG

The plot for *Star Trek* was still under wraps at press time, though it involves the Romulan Nero (Eric Bana), seeking vengeance for the death of his family and Romulus itself, travelling back in time to destroy Vulcan and the Federation. The elderly Spock (Leonard Nimoy) also travels back in time, to warn the young Kirk and Spock of this danger to history; arriving at a time when the Enterprise crew is first coming together as a team. The film, as viewers of the trailers are aware, will have lots of action. At the same time, there is a genuine exploration of the formative friendship between Kirk and Spock and the rest of the Enterprise crew.

"Because our story meets Kirk before the events of the original series," says Alex Kurtzman, "the fun for us was the idea that he was not ready yet to ➤

➤ characters, even though I could appreciate them."

For Abrams, doing *Star Trek* was a chance to bring in an audience that either didn't have a connection to *Trek* at all, in which case they needed a way in. Or they had experienced it and didn't feel there was a way in either, and this would provide that.

"And then," he says, "there were people who knew and loved *Star Trek* and would be thrilled to see these characters living again. To see scenes and sequences that you've heard referenced and never seen before, and answering certain questions and seeing how this group is reborn. So for me, it was a way to take three groups of people, who represent the whole audience, and say, 'Let's bring everyone together and tell a story that starts at the beginning, when Kirk is unformed. When you meet him and he's an aimless punk who goes to bars, drinks, picks up women, starts fights. Yet you know, and even the neophytes to *Trek* will watch and say, 'Kirk? Isn't he Captain Kirk? How does he go from here to there?' So for me, it's giving people a way in to this world in a way it's never been done. By doing this film with the kind of resources that a *Trek* film has never been allowed to have before. By delivering on a level of visceral fast-paced action that *Trek* has never really had at its signature. I think what we'll take is a story of incredible characters, of incredible potential, of real optimism and wonder, and treat it in a way that provides a kind of emotional connection, visceral excitement, visual spectacle that *Trek* has never seen before." Adds Burk, "The thought process was, 'If we're going to do this, let's make it a place where, if you're a fan, you can go back and see these origins you never saw and if you are new to the universe, it's a new entryway.' That was kind of the logic, which was, 'Let's make a thing that everyone can get on board with, whether or not you've seen it before, this is a new experience for you.' Really the justification was, 'When you see this movie, anyone familiar or not

CREATING THE FUTURE The history of the Star Trek franchise

1964

Gene Roddenberry secures a three-year deal with Desilu to produce a science-fiction TV series.



1-5 SEPTEMBER 1966

Roddenberry screens episodes at Worldcon, receiving a standing ovation.

8 SEPTEMBER 1966

Star Trek debuts on NBC with the episode 'Where No Man Has Gone Before'.



1967-68

NBC considers cancelling the series, but in response to an unprecedented fan letter-writing campaign, renews it for a third season.



1968

Star Trek features television's first interracial kiss between fictional characters, despite heavy censorship from NBC.

1969

After a time change and a reduced budget, *Star Trek* is cancelled in its third season. Marketing execs complain due to the show's demographic profitability.



1960

1965

24 OCTOBER 1991

Gene Roddenberry dies of heart failure at the age of 70. He becomes one of the first people to be buried in space.



1989

The Final Frontier is released. Directed by William Shatner, the film is widely regarded as the worst movie in the *Star Trek* franchise.

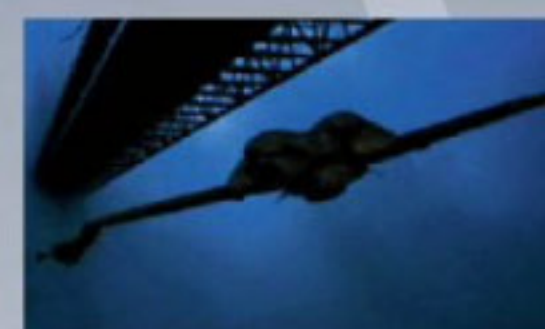
1987

Following the success of the films, a new series, *Star Trek: The Next Generation*, debuts. The series is set decades after *The Original Series*.



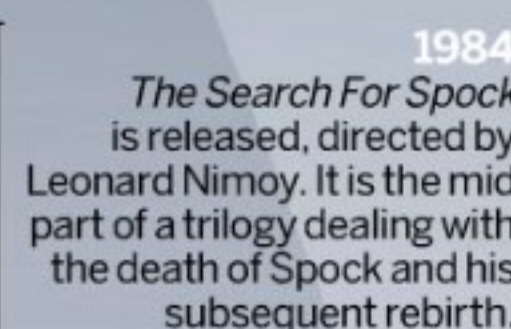
1986

In a moment of ill-advised humour, William Shatner tells a room full of *Trek* fans to get a life during an *SNL* skit. Fanboy vilification follows.



1986

The Voyage Home is released, and quickly becomes one of the most successful films in the franchise, as well as one of the most popular.



1984

The Search for Spock is released, directed by Leonard Nimoy. It is the mid part of a trilogy dealing with the death of Spock and his subsequent rebirth.



1990

1985

MARCH 1992

Star Trek: The Exhibition opens at the National Air And Space Museum in the US. It becomes the most attended exhibition ever.



1993

Star Trek: Deep Space Nine debuts, being the third spin-off from *The Original Series*. *Babylon 5* also launches in 1993.

23 MAY 1994

The series finale of *The Next Generation*, 'All Good Things', airs on American television.



18 NOVEMBER 1994

Star Trek: Generations is released, blending the old and new crews and seen as 'passing the torch', most symbolically with the death of Captain Kirk.



16 JANUARY 1995

Star Trek: Voyager debuts, alongside *Deep Space Nine*. Kate Mulgrew plays Captain Kathryn Janeway.

2 OCTOBER 1995

Michael Dorn joins the cast of *Deep Space Nine*, reprising his role as Worf and joining fellow *TNG* compatriot Colm Meaney.



1995

1995

21 JULY 2004

Jerry Goldsmith, the composer of the scores for five *Star Trek* films, dies of prostate cancer at the age of 75.



22 DECEMBER 2003

Wah Ming Chang, the designer of various *Star Trek* props including the phaser, the tricorder and the Gorn costume dies at the age of 86.



10 SEPTEMBER 2003

Enterprise is officially retitled *Star Trek: Enterprise* at the request of UPN to establish a closer link with the franchise.

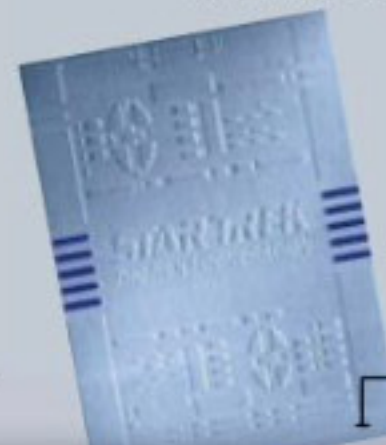
13 DECEMBER 2002

Star Trek: Nemesis is released, which proves to be the final outing of *The Next Generation* on the big screen.



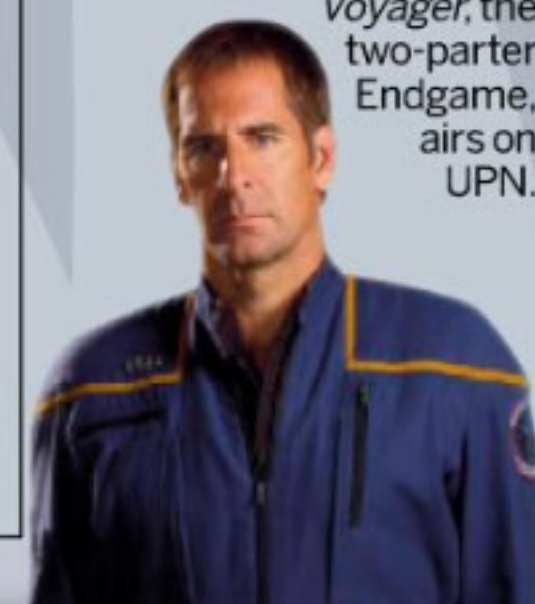
26 MARCH 2002

The first DVD boxset release appears, in the form of *Star Trek: The Next Generation - Season One*.



23 MAY 2001

The final episode of *Voyager*, the two-part *Endgame*, airs on UPN.



30 AUGUST 2004

James Doohan, who played Scotty in *The Original Series*, receives a star on the Hollywood Walk Of Fame.



3 FEBRUARY 2005

Paramount announces the cancellation of *Star Trek: Enterprise*.

13 MAY 2005

The final episode of *Enterprise*, 'These Are The Voyages', airs.



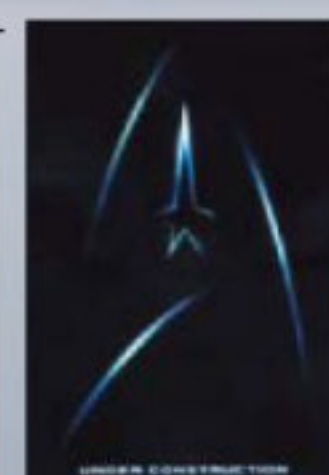
20 JULY 2005

James Doohan dies from Alzheimer's disease at the age of 85.



27 FEBRUARY 2007

Paramount issues its first press release on a new *Star Trek* film. Zachary Quinto is offered the role of Spock a short time later.



7 NOVEMBER 2007

Principal photography on *Star Trek* begins.

2005



21-23 JANUARY 1972
The first *Star Trek* convention takes place in New York, USA. Isaac Asimov and numerous other Trekkies attend.

8 SEPTEMBER 1973
The Animated Series premieres on NBC, featuring all the cast returning to voice their characters, apart from Walter Koenig due to financial restraints.



12 OCTOBER 1974
The final episode of *The Animated Series*, 'The Counter Clock Incident', airs on NBC.

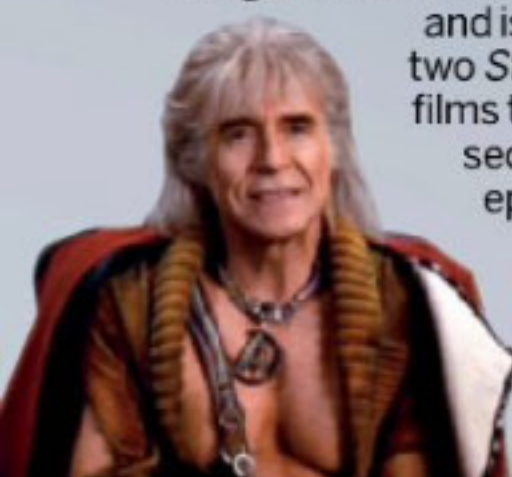
1976
NASA names a new space shuttle prototype Enterprise, in honour of the show's vessel. The show's cast attend a naming ceremony.



1970

1975

1982
The Wrath Of Khan is released. The film is commonly perceived as being the best in the series, and is one of two *Star Trek* films that are sequels to episodes in the shows.



7 DECEMBER 1979
Star Trek: The Motion Picture is released, being successful enough to generate enough interest at Paramount for a sequel.



JUNE 1978
Star Trek: Phase II, a spin-off from *The Original Series*, is due to air here, but is instead integrated into films and future series.

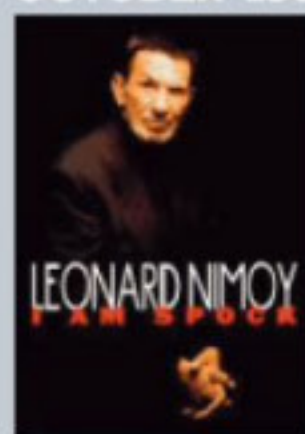
1977
Leonard Nimoy writes and publishes *I Am Not Spock*. The title of the novel generates a fan furore, even though Nimoy never actually says anything derogatory about the show.



"I am not Quinto, I am Nimoy's younger self. Hear me roar."

1980

OCTOBER 1995
Leonard Nimoy publishes his second book, *I Am Spock*. The title is partly in reference to the fan outcry following his last autobiography.

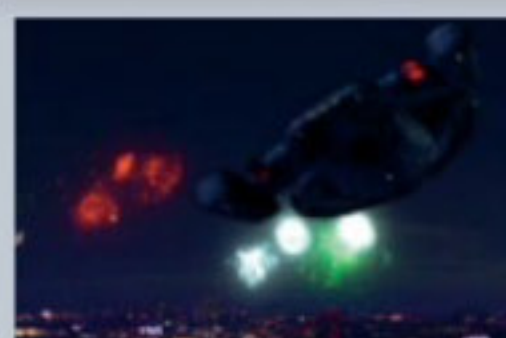


NOVEMBER 1995
The official *Star Trek* website, The Star Trek Continuum, is launched.



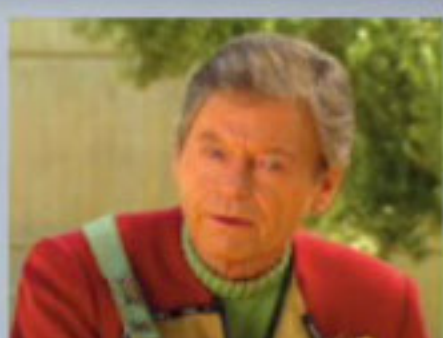
8 SEPTEMBER 1996
Star Trek celebrates its 30th anniversary, with almost all the cast of the four series in attendance.

13 DECEMBER 1996
Star Trek: First Contact is released. This is the second *Star Trek* film to be a sequel to episodes of the series, and is one of the better received.



10 MAY 2001
The next series, *Enterprise*, is announced. A prequel to the 1966 show, it focuses on events that led to the creation of the Federation.

9 APRIL 2001
Star Trek: Voyager wraps shooting and the sets are dismantled. Some of them date back to *The Next Generation* and *Phase II*.



11 JUNE 1999
DeForest Kelley, who played Bones in *The Original Series*, dies of stomach cancer at the age of 79.

11 DECEMBER 1998
Star Trek: Insurrection is released. Directed by Jonathan Frakes, opinion on the film is divided, in keeping with the even numbered/odd numbered *Star Trek* films theory.



2000



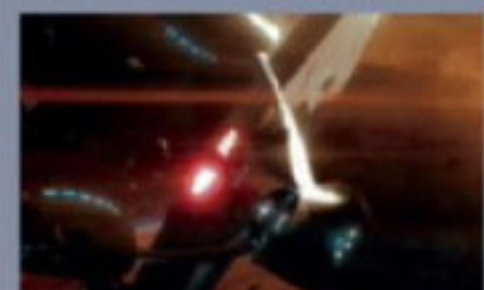
18 DECEMBER 2008
Majel Barrett-Roddenberry dies from leukaemia at the age of 76. Her ashes will be sent into space at a later date.

23 DECEMBER 2008
Post-production on *Star Trek* is finished and the film is locked, however, its release is postponed until May 2009.



14 JANUARY 2009
Ricardo Montalban, who played Khan in *The Original Series* and the second film, dies at the age of 88.

8 MAY 2009
Star Trek is released. The film is intended as a series reboot, with new actors playing the characters originally established in *The Original Series*.



2009

➤ assume his position as captain. So watching the evolution of that character was reason enough to do this story."

"And the idea of being this kid who grew up in Iowa," adds Roberto Orci, "which has been referred to in the movies but never seen, as opposed to meeting him in space, you get to see him very much grounded in a world you can imagine in the cornfields of Iowa. And when we met Spock on the original series, he was very much a controlled Vulcan. His history has been referred to many times in that he had a struggle with his Vulcan and human halves, and that he was something of an outcast on Vulcan. He finally defied his father by not necessarily pursuing the life his father was hoping for him at the Vulcan Science Academy. That has all been referred to and never seen."

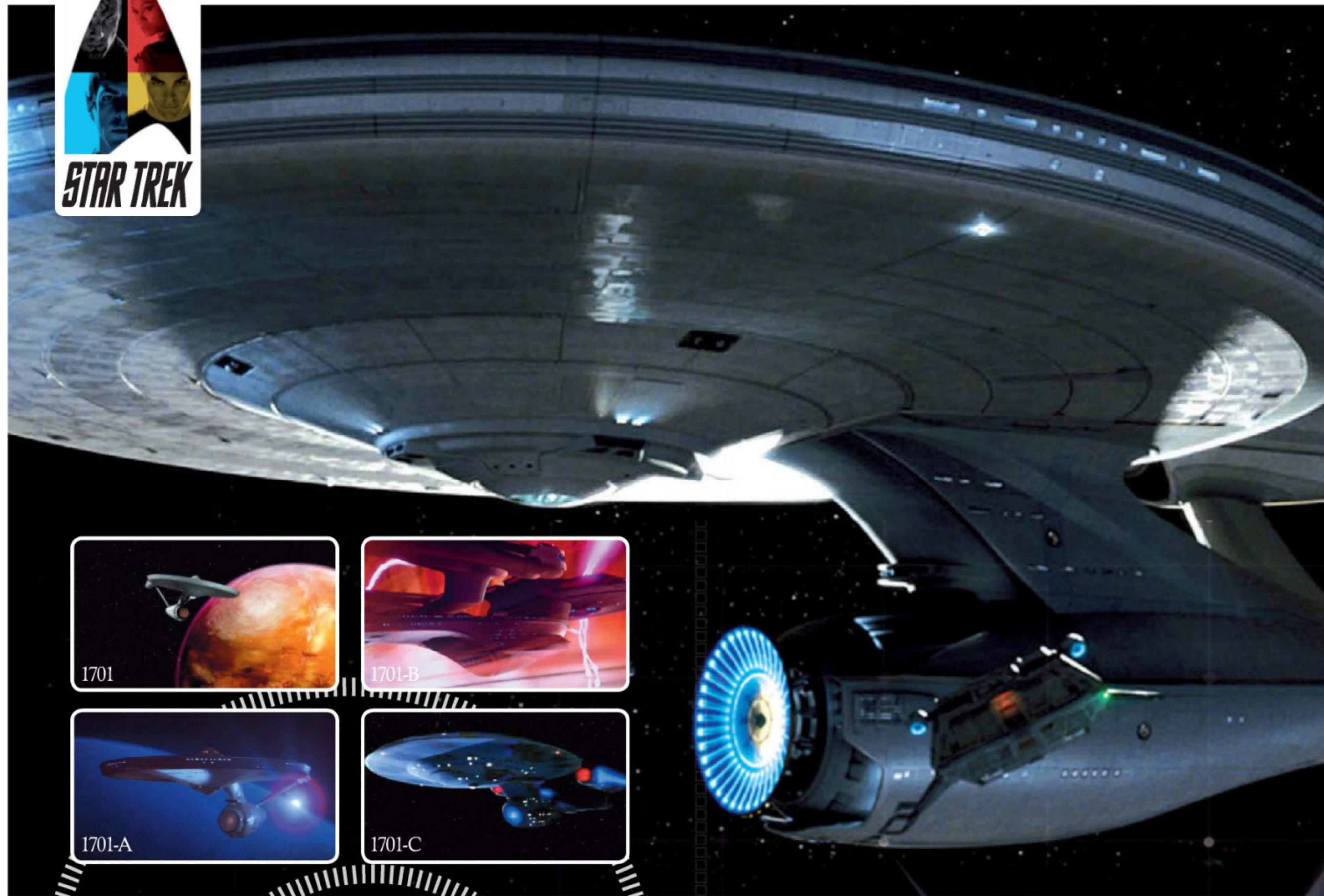
"Along those lines," says Kurtzman, "from the minute you've ever known Kirk and Spock, they've been friends. What this movie posits is that perhaps they didn't start out as friends; that it was a friendship that had to be earned. In a way they're opposites, and when opposites first meet they don't always attract. It's kind of like two brothers learning to respect each other."

Perhaps the greatest challenge facing the film was finding the cast. While the look of the film (chronicled over the past few issues of *SciFiNow*) was important, as were the action sequences and visual effects, much of it would rise and fall on who was signed on for the various roles.

As Abrams explains, it was critical that they find actors who were not just "wonderful to watch and talented and great," but actors who really did speak to the spirit of the characters that Roddenberry originally created and that audiences the world over fell in love with. "And not," he emphasises, "trying to do impersonations of the actors who originally brought them to life, but rather had elements of those people. This was the approach we took conceptually in terms of the story, visually in terms of the design of the film, the sets, the wardrobe, the props, and certainly with the performances. It needed to feel, and at a glance look, like *Star Trek*. It needed to be cut from the same cloth, because otherwise why the hell would we be doing this film? And yet everything needed to be filtered through the context of today. What is relevant now? These actors really embodied their characters. They just brought their own wonderful personalities, their great energy and their knowledge of what had come before."

A NEW CAPTAIN

In many ways, Kirk is the centre of attention in the new film, and the challenge was to find someone who could assume the ➤



1701



1701-B



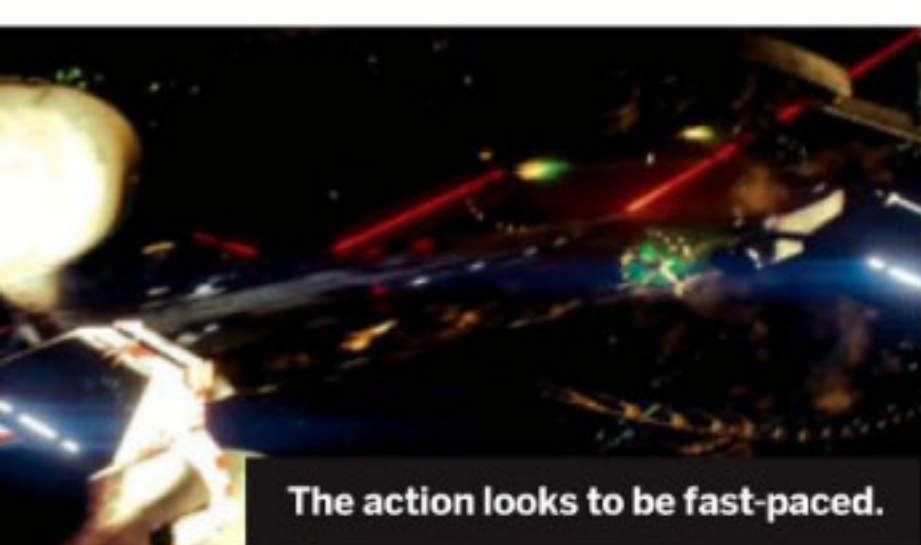
1701-A



1701-C

“WE ASKED CHRIS AND ZACHARY TO READ A SCENE TOGETHER. IT WAS LIKE, THERE’S KIRK AND SPOCK”

BRYAN BURK



The action looks to be fast-paced.

➤ role from William Shatner. As April Webster, one of the casting directors, explains it, they weren’t looking for someone doing a Shatner impersonation (though plenty showed up doing just that). “But,” she explains, “we wanted someone who would embody that spirit.”

That somebody eventually turned out to be actor Chris Pine. “He was a lifesaver,” laughs Webster, “because we really wanted someone who could give us the cockiness, but still be likeable. If you look at the old episodes of Shatner and that character, he was always cocky, but there was also something enormously appealing about him. We auditioned a lot of people all over the place, but there was something that he was able to bring in, that sort of swagger. Not that other people couldn’t get that, but Chris just fit the bill. We had narrowed it down to a couple of people and he became the guy. Just in watching him with each successive reading, it was becoming more and more apparent to us.”

Burk reflects that he and Abrams were in a casting session and there were three potential Kirks outside. “Chris came in,” he says, “and couldn’t look less like William Shatner. He came in and he was amazing. It was also the weirdest thing in the world. He came in as himself, but then he started reading and he became that character. It was such an out-of-body experience. Coincidentally, Zachary Quinto, who had already been cast as Spock, was around. We asked them to read a scene together and they did.

Instantly it was like, ‘Yeah, there they are. Kirk and Spock.’ It was the weirdest thing in the world and amazing.”

For his part, Pine reflects on the moment when he received the news that he had been cast in the role of Kirk. “Well,” he smiles, “there’s a period of 15 to 20 minutes or so where you couldn’t be any more excited and you’re jumping up and down and you’re calling everybody you know, and your parents are planning

celebratory dinners and all that. And then there’s months of anxiety about the fact that you actually have to do it. And that there’s going to be a lot of scrutiny. So my response was a mixture of absolute excitement and absolute panic, but the great thing about working with the people involved in this project – JJ Abrams especially – is that you never felt like there was this heavy responsibility on your shoulders. He always made sure that we were having fun and enjoying the experience, because it is a really unique experience that very few people get to have.”

In terms of how he made the character his own, Pine suggests that it happened simply because it was him playing the part. “I didn’t have a checklist of things, like, ‘I should do this. I should try to do that. These would be good things to emulate and these would be good things to make my own.’ I watched much of the original series to get a sense of the aesthetic and the relationships between the characters and what the series had already established, and then I just read my script and tried to do the best job possible to bring to life the character that I read on the page.”

HALF VULCAN, HALF HUMAN, ALL SPOCK

As Webster explains it, Zachary Quinto was cast as Spock “almost right away.” Before then, there were plenty of rumours going around that he was going to play the part, even though they hadn’t even started casting yet. Eventually, though, and realising

THE ENTERPRISE

The various incarnations of Star Trek's USS Enterprise over the years



NX-01



1701-D



1701-E

that Quinto's schedule on *Heroes* would have to be worked around, they decided to start taping some auditions for Abrams.

"But we weren't even sure what we were really looking for," she notes. "Did they want a more human Spock? The completely Vulcan Spock? The combination? We did it, like, 20 different ways, but this is something that he's always wanted to play. I guess when you have intention that strong, it sort of became inevitable in this case. Susan, who is Leonard's wife, said backstage at Comic-Con how scary it was that he looked like Leonard when he was younger. That's a very tough part of anyone to play. Even if you look like them, it's a hard part for someone to play. How do you play someone caught between these two personalities. Or caught between these two realities of having been shamed his whole life for being half human, and having to keep that aspect of himself in control all of the time? I think that Zachary really found a fine line there for us. In the end, his casting was a no-brainer."

Quinto believes that part of the reason he ultimately got the role was that it was a "place" that he understood. "There's a duality about Spock," he offers, "and a need to understand that duality and wrestle with it to a certain extent that I can relate to in my life. I think a lot of people can. That sort of disparity sometimes between your heart and your head, and I think that there are many experiences that I've had that informed this iteration of the character and where he is in his journey."

An integral element of *Star Trek* is the relationship between Spock and Kirk. From the moment that Nimoy and Shatner played their first scene together in the pilot 'Where No Man Has Gone Before', there was an obvious spark and chemistry between the characters and the actors playing them. Quinto believes the same is true of he and Pine.

"There's a real sense of trepidation at first and sort of scepticism and a little bit of uncertainty about where each of the characters is coming from," he says, "because it's from such opposite ends of the spectrum. And then there's an appreciation, I think, that is discovered between them. And respect, also, and trust that eventually they both come to regard and ➤

LIVE LONG AND PROSPER

Star Trek

SCIFINOW TALKS TO...

ZACHARY QUINTO

The first person cast in *Star Trek*, Zachary Quinto (best known for portraying Sylar in *Heroes*), is the one actor of the film's cast who had to come the closest to an impersonation of someone from the original series, due the nature of Spock

When you saw the film, what were your impressions of it?

This is all obviously to be taken with a grain of salt because I can't be as objective as other people, but I was so impressed. I experienced a feeling I rarely experience as an actor, which is pride. I don't often feel proud of stuff I do, even if it's successful. It's all different for me.

How does it feel to be a part of something so important to so many fans?

I was so proud to be a part of something that was the collaboration of so many people who are the best at what they do on every level. And to see all of those pieces add up, and to know what it was when we made it, to know what

it became since then... It was very humbling. And very, very impressive and made me feel grateful to be a part of it, for sure.

Heroes is a pretty big production, but *Star Trek* must have blown you away.

The first day I went on to the set – I think it was the first or second day of shooting – it was the opening sequence of the movie. It was on such an epic scale, it was almost unfathomable to me, especially coming from *Heroes*, which in itself was a pretty high-budget, high-concept show. But base camp alone for the movie swallowed the whole production of *Heroes*. It was just crazy. That, for me, was the first phase in realising the scale and the scope of what I was a part of. ➤



THE ROMULAN STAR EMPIRE

Profiling the most treacherous inhabitants of the Star Trek universe

Ships Of The Line

The Empire's Finest

BIRD OF PREY [1]
First seen: Minefield
Series: Enterprise

The first Bird Of Prey was a powerful ship for its time, first seen by the Enterprise when it accidentally stumbles on a Romulan minefield.

WARBIRD

First seen: Babel One
Series: Enterprise

This particular model of vessel was in use before the formation of the Federation, and would later be adapted into drone vessels.

BIRD OF PREY [2]

First seen: Balance Of Terror
Series: The Original Series

Captain Kirk engaged this model of Romulan cruiser, seen during the Earth-Romulan war.

It was distinctive for its painted feathers on the hull, hence the name of the class.

D7

First seen: The Enterprise Incident
Series: The Original Series

The powerful D7 cruiser ship was given to the Romulan Star Empire in exchange for their cloaking technology, during a partnership with the Klingon Empire.

D'DERIDEX WARBIRO

First seen: The Neutral Zone
Series: The Next Generation

The Romulans broke decades of isolation in style when this huge war machine confronted the USS Enterprise under Captain Jean-Luc Picard.

VALDORE CLASS

First seen: Nemesis
Series: Movies

This (assumedly) prototype class was used in combat against the Raman Praetor Shinzon's flagship in a battle involving the USS Enterprise.

SCIMITAR

First seen: Nemesis
Series: Movies

This massive vessel was not only an incredibly destructive, almost impregnable war machine, but a symbol of Shinzon's intent towards the Federation.



1 MINEFIELD

Show: Enterprise Series: 2 Episode: 3

The Enterprise probes an uncharted system, only to hit a minefield. It transpires that a new alien race, the Romulan Star Empire, is responsible and orders the vessel to leave. However, one of Captain Archer's officers is critically injured while detaching a mine.



2 BALANCE OF TERROR

Show: The Original Series Series: 1 Episode: 8

When Earth outposts disappear, the Enterprise is sent to explore. As they are investigating, a Romulan ship attacks. Kirk is forced to play a deadly game of cat and mouse with the aliens, who look a lot like Mr Spock.



3 THE ENTERPRISE INCIDENT

Show: The Original Series Series: 3 Episode: 4

Kirk is acting irrationally and he orders the ship into the Neutral Zone, where they're captured by the Romulans, who are now using Klingon ships. Unknown to the crew, Kirk and Spock are under orders to steal a Romulan cloaking device.



4 THE NEUTRAL ZONE

Show: The Next Generation Series: 1 Episode: 26

Federation outposts are destroyed along the Neutral Zone. Meanwhile, a number of humans are rescued from cryogenic suspension, but the Romulans claim they have suffered a similar fate from an unknown enemy.



5 UNIFICATION

Show: The Next Generation Series: 5 Episode: 7

Spock has reportedly gone AWOL on his way to the Romulan planet Romulus. Picard is sent undercover with several members of his crew to find out whether Spock has defected, but uncovers a movement with even more far-reaching implications.



6 FACE OF THE ENEMY

Show: The Next Generation Series: 6 Episode: 14

Troi is captured and surgically altered to pose as a Romulan in order to facilitate the defection of several senior officials to the Federation. However, she not only has to look like a Romulan, but act like one, too, in order to stay alive.



7 THE PEGASUS

Show: The Next Generation Series: 7 Episode: 12

Riker's former commanding officer commandeers the Enterprise for a secret mission, one that harks back to the First Officer's past starship, the USS Pegasus. While searching for the wreck of the vessel a powerful Bird Of Prey warship appears.



8 NEMESIS

Show: The Next Generation Series: N/A Episode: N/A

The most recent *Star Trek* film sees a Raman coup led by a Picard clone that unseats the Romulan Senate, and puts the slaves in control. Despite diplomatic overtures, the new government harbours murderous intentions towards Earth and its citizens.



9 IN THE PALE MOONLIGHT

Show: Deep Space Nine Series: 6 Episode: 19

With Federation losses mounting, Sisko decides to enlist Garak's help in forcing the Romulan Star Empire to enter the war on their side. The lengths he must go to, however, may compromise his very humanity in the process.



10 INTER ARMA ENIM SILENT LEGES

Show: Deep Space Nine Series: 7 Episode: 15

While attending a medical conference on Romulus, Bashir is co-opted into a Section 31 scheme to implicate various figures as traitors, and thus keep the Romulans on the Federation's side during the war with the Dominion.



11 EYE OF THE NEEDLE

Show: Voyager Series: 1 Episode: 7

The crew finds a wormhole to the Alpha Quadrant and sends a communications signal. The only ship in range is a Romulan vessel that is initially reluctant to communicate, but eventually complies and brings with it a heartbreaking revelation.



12 MESSAGE IN A BOTTLE

Show: Voyager Series: 4 Episode: 14

Voyager happens along a huge communications relay that stretches to the Delta Quadrant. The crew send The Doctor through to a Starfleet vessel, but he finds that the crew has been killed and the ship taken over by Romulans.



History and culture

From cleavage to conquest

Originally descended from the Vulcan race, the Romulans remain as much of an enigma to their distant brothers as they do to humanity. The most commonly accepted theory is that a group of Vulcans left their home world after Surak's teachings of logic swept the planet. This group of dissidents eventually settled on Romulus, where different genetic and cultural evolution took place.

Untempered by the emotional and mental restraint now being practised by those they left behind on Vulcan.

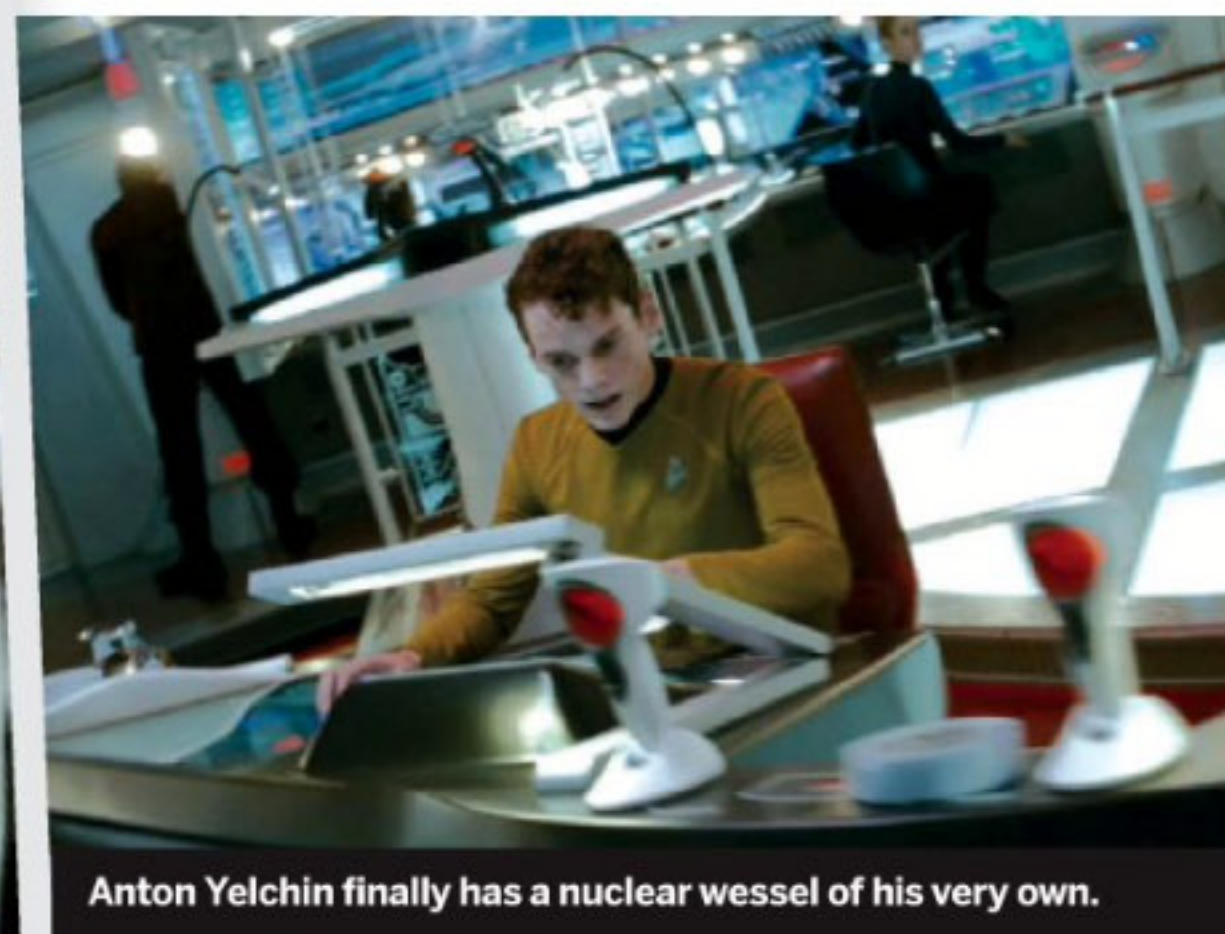
Romulan society is distinctly hierarchical and militaristic, with defined class structures and an emphasis on service to the nation. Social standing is determined by the rank achieved in the armed forces, while Romulans still practice slavery by forcing their neighbouring species, the Remans, to work in the dilithium-rich mines of Romulus's sister planet, Remus. The culture is also xenophobic, sometimes intensely so, with most Romulans believing in the superiority of their race and the belief that they will one day rule the galaxy. Advancement in society is made through deals, assassinations, and career-enhancing events in the military.

The Romulans are an isolationist species in many ways, having only recently come back into the fray of galactic affairs in *Trek* canon, following a soured partnership with the Klingon Empire. The species also fought a bloody, bitter war with Earth during its nascent exploration of the stars, one that ended in a stalemate despite a decisive Earth victory in the final battle, and resulted in the establishment of a demilitarised zone along the border of the two powers. The Romulan relationship with the Federation is still



LONG AND PROSPER

Star Trek



Anton Yelchin finally has a nuclear wessel of his very own.

⇒ understand in each other. The other thing is that Chris and I knew each other before we did this film. We came to the table with the rapport already being forged. We have a lot of mutual friends and we both worked out with the same trainer before either of us got the movie. He's a friend of ours and I'd be working out and he'd say, 'My buddy Chris is on his way over.' 'Oh yeah, I've heard about that guy. Never met him.' So we passed each other, then we met and we both ended up working on the film. So we had a history a little bit and built on it. I have a tremendous respect and affinity for Chris as a person and as an actor. We work really well together. We both come from a theatre background and there's a sort of understanding and shorthand that comes from that mutual experience. We are, I believe, a good duo."

THE HEART OF THE CREW

In the Kirk/Spock/McCoy triumvirate, it was McCoy who was often deemed the heart, and it's an element that actor Karl Urban was able to capture in his audition for the role.

"Who would have thought that a guy from New Zealand would be Bones?" muses Webster. "We had a general meeting with him and he was just meeting for the project and when he left, both JJ and I said, 'Bones!' He's got those blue-blue eyes and the dark hair and a DeForest Kelley element. We just had to see if he could do the accent. Karl was just amazing in the role. He did a great, great job. He has a wonderful sense of humour, he's a man of heart and that so totally came through with the scenes with Kirk he had to do. Besides being the grumpy curmudgeon, which is also part of the role, he got to bring the heart to it, as a friend of Jim's who really cared about him. That was sort of what he brings to it."

"The way it worked was that I took a meeting with April Webster and JJ," adds Urban, "and felt it was up to them to determine how they could see me fitting into their vision. At that point, I knew nothing about the story. So went along and after that meeting we got word that JJ would love to see me try out for Bones, and I was thrilled, because I've always had a very strong affinity for Bones and for what DeForest Kelley did as being such an integral part of the original triumvirate."

"BEAM ME UP, SCOTTY"

Simon Pegg had worked with Abrams on *Mission: Impossible III*, but didn't assume that he had a shot for

Star Trek. But then he received an email asking if he would be interested in the role of Scotty. "I couldn't believe it," he states. "I told my wife and she laughed, because she's Scottish, and also because it's a major iconic sci-fi character. I thought about it for a few days and I just wasn't sure. But then JJ came back to me and said, 'The worst thing that can happen is that every couple of years we get together and have some fun.' That seemed like a very good argument for

me and I said yes. Next thing I knew I was on the bridge of the Enterprise."

"We love Simon," enthuses Webster. "He did *Mission: Impossible* for us, so any time we do a film we have to try and have Simon in it. He's so delightful, so inventive. He always brings something special to the part. We saw lots of Scottys, but we kept

coming back to Simon. We didn't know what his availability was and ultimately we went to him, because he and JJ have a great relationship. Simon is a character actor, so he becomes whoever you want him to be. You look at *Mission: Impossible* and he was that tech guy. You look at him in this and he is Scotty. I think people like seeing him. As opposed to feeling like, 'Oh, what's Simon Pegg doing in that movie?', they look forward to it."

"He brings wit and speed and cleverness and a very dry humour to him that I just adore," she elaborates. "I know I use the word 'unexpected' a lot, but you never know what's really going to come out of Scotty's mouth. That's the way you feel when you're watching Simon, because he just embodies the character so well that the character has his own language and rhythm. It's not just him reading lines. He adds a little bit here and there. It's like when Will Smith did *Independence Day*. There were a lot of things that they let him improvise because he brings so much of his 'Will Smithness' to it. It's the same thing with Simon."

Pegg's first impulse was to reach out to someone in the late James Doohan's family, but Doohan's son, Chris, actually beat him to the punch. "I said to him, 'Look, I'm not going to do anything that disrespects your dad. This is something I want to do in honour of him, and in tribute to him and carry on in the spirit of a character that he created.' And, really, one that he made one of the most iconic science-fiction characters ever. For a supporting player, if you say *Star Trek* to people, chances are a lot of them will bring up, 'Beam me up, Scotty.'"

WE HAD A MEETING WITH KARL AND WHEN HE LEFT, BOTH JJ AND I SAID, 'BONES!'

APRIL WEBSTER





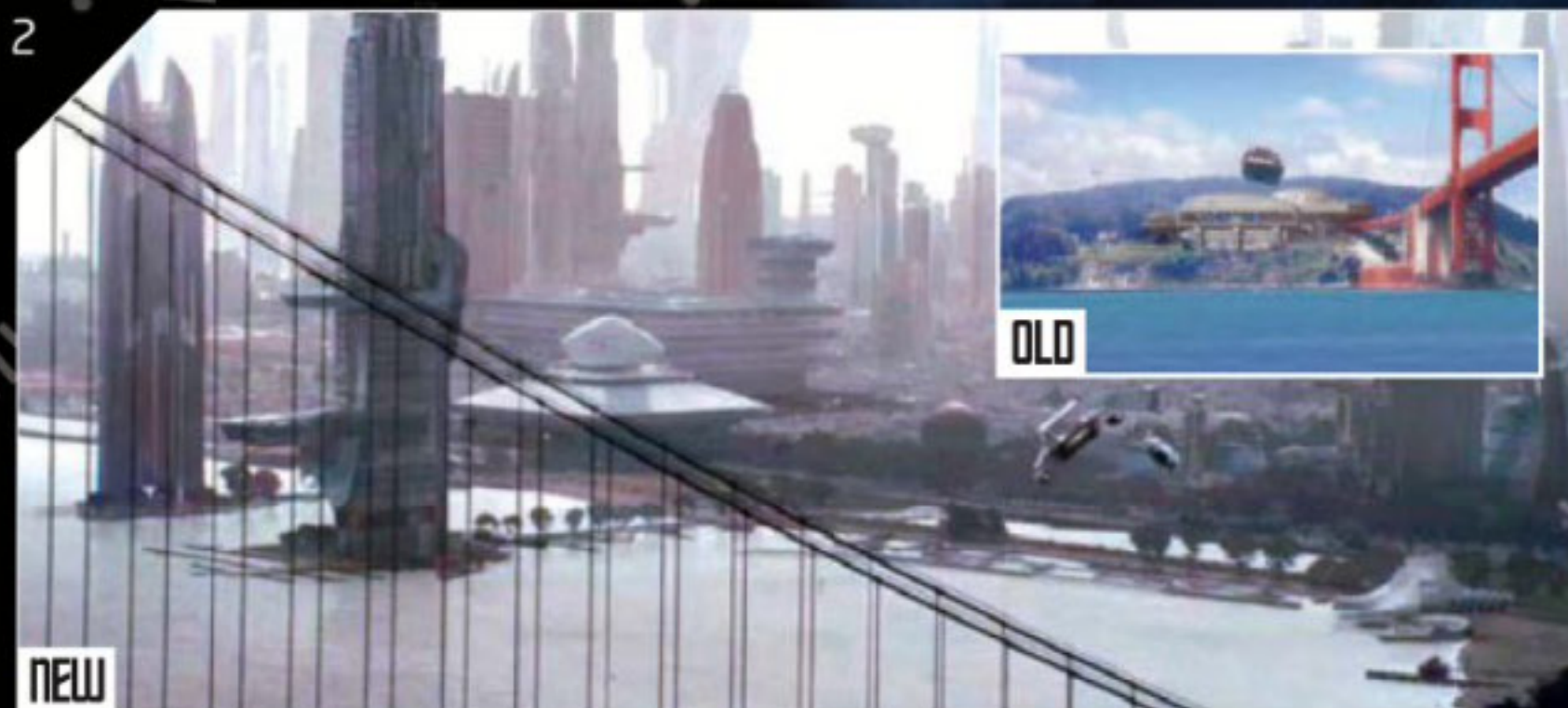
ALLUSIONS OF GRANDEUR

New and old, side by side



REVEALING THE ENTERPRISE

Nu-Kirk rides up on his hog, old Kirk takes a more scenic route through a jaunt in a shuttlecraft. Either way, it's a big moment in both films.



STARFLEET HEADQUARTERS

San Fran never looked better than in JJ Abrams' future cityscape, but it's had the *Star Trek* treatment before, most notably in *Enterprise* and *The Motion Picture*.



NERO

Remind you of anyone?



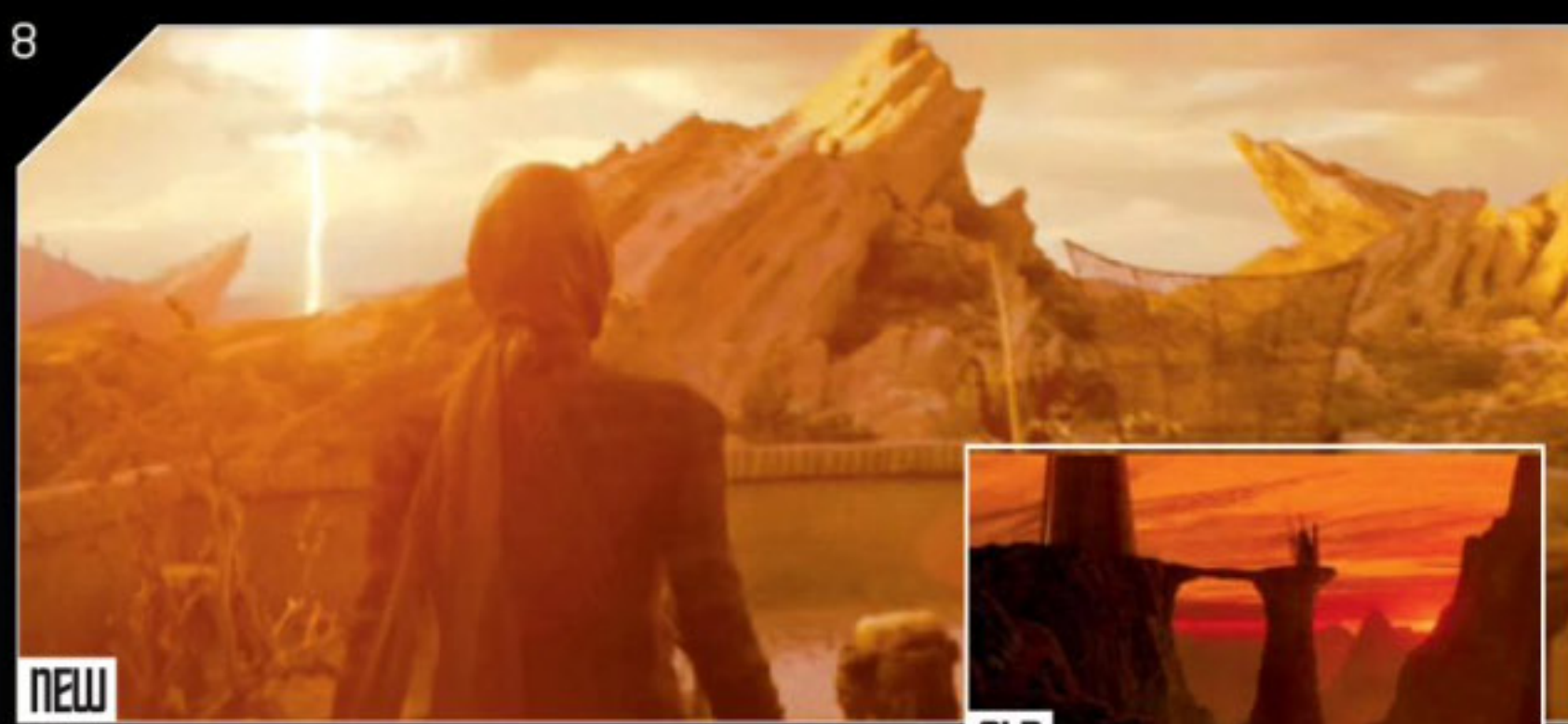
THE ROMULANS ATE MY PLANET

Just like the Federation, entire planets never seem to fare that well either. Just look at Praxis (alright, we know that's a moon, but still).



PART HUMAN

Spock's struggles with his humanity are the butter to the *Original Series'* bread, and apparently to Abrams' *Trek*, too.



VULCAN

Vulcan itself has had many depictions in *Trek*. Not usually with a laser beam shooting out of the sky though.



YOSEMITE CALLING

Kirk's love of climbing apparently makes it through as well, if in more dire circumstances than *The Final Frontier*.



WOLF 359

The devastation left in Nero's wake is eerily reminiscent of that left by the Borg following Picard's assimilation into the Collective as Locutus.



DOOMSDAY MACHINES

From V'Ger to the Scimitar, the Federation never gets a break. This time, it's Vulcan's turn to get a bit of a kicking.



THE BIG CHAIR

It wouldn't be *Star Trek* without the iconic image of Kirk sitting in his captain's chair.



WARP SPEED, MR SULU

The most well-recognised aspect of *Trek* is warp speed. Naturally, the way it's presented has changed over time.



CALLING CARD

A new look for the series brings with it a new logo, that's still affectionately paying homage to its roots.



See? The gold shirts are there after all.

GIRL POWER

Zoe Saldana had made a big impression on both Webster and Abrams even before she had auditioned for the part of Uhura. "We saw a lot of really good ladies for this," explains Webster. "It was a very difficult audition, because we weren't using scenes from the script to find someone who could give us that 'I'm smarter than you' quality without being obnoxious. But Zoe was able to do it with some humour, so that she wasn't only defensive, because she has to have an attitude of, 'I've got to set these guys straight.' There's this whole interaction she has with Chris and what their relationship is. He tried picking her up and she's like, 'Yeah, I don't think so,' whereas another woman might have said, 'He's cute,' but she has a great insight. You get a sense that that character is enormously perceptive, and that's Zoe. She has a deepness to her, a depth that she wears on her, yet she's fun and being beautiful doesn't hurt. You wanted someone you would believe had the authority."

In describing the character, Saldana says, "Actually there's an androgynous essence to Uhura. Even though she's very beautiful and her feminine presence is obvious, there's this energy and leadership to her that sort of gives you that feeling that her sex appeal is probably observed and admired by the audience, but her coworkers just acknowledge her energy and authority. And I love that. She's in charge of so many things and she has so much control of herself, her emotions and she is considered capable enough to run the linguistics department on her own, and I just find that amazing."

Interestingly there is a flirtatiousness between Uhura and Kirk in this film that suggests more of an attraction between the characters than the original series conveyed. "There's definitely the curiosity that all the characters have for each other in this movie, because they are meeting for the first time," explains Saldana, who is also starring in James Cameron's upcoming *Avatar*. "That's one thing I absolutely loved. Here you've got Kirk, who is a very cocky young man

who was born to do this. It's a gift. Whether he wants it or not, he possesses it. Things are very easy for him, whereas a character like Uhura is someone who has had to work really hard for everything that she's earned. There's just an awareness of each other and she's like, 'Why is he so the boss of it all and so

disrespectful and so funny?' And I'm pretty sure Kirk goes, 'She's sexy, she's wearing these little dresses, she knows what she's doing.' Maybe he's not used to dating smart girls or something. So there's definitely a very awesome sense of intrigue that all of the

WE WERE REALLY CONCERNED ABOUT FINDING SOMEONE JAPANESE BECAUSE OF GEORGE TAKEI

APRIL WEBSTER

characters are possessing in this film that I absolutely love."

A SWASHBUCKLER AT HEART

John Cho, probably best known for his stoner role in the *Harold & Kumar* films, picks up the sword of George Takei as he plays the part of Sulu. The part actually raised some concern in terms of casting.

"We were really concerned about finding someone Japanese because of George Takei," Webster explains. "We saw so many people for this role, but John just brought the best to it. We actually called George about not casting a Japanese guy, because we were very concerned about that. George said it wasn't Gene's intention that a Japanese only be considered for that part. He explained to us about how the character was to be a representative and that made us feel a lot better."

"We were all very familiar with John," she continues. "I needed someone who was manly and could be a swashbuckler, because the thing about Sulu is that he was someone who had enormous authority himself, would take a lot of risks and when you think of that fencing scene where he went nuts, he was obviously daring. What's important whenever we cast these parts is that people have humour and are able to see the lighter side. He was also someone in the scenes we were reading who stood up for what he believed in. He had great conviction and integrity. In the reading that we did, John was the guy for that. Not that other people couldn't get there, but he just



SCIFINOW TALKS TO...



KARL URBAN

Claiming to have a long affinity for Dr Leonard 'Bones' McCoy, Karl Urban was thrilled with the opportunity to be cast by JJ Abrams in the film. Admittedly Bones was a southern boy, but with a bit of work the actor was able to cover his New Zealand accent

What is your perception of McCoy?

He is a character full of compassion and pain. He has an amazing personal prime directive to help and heal others, whether friend or foe. That's his calling in life. I see him as a staunch and avid supporter of Jim Kirk. Through the course of this film, we get to see their friendship develop from their initial meeting to their days in Starfleet, and we come to understand the bond of their friendship. To me, that was often the most interesting dynamic in material I got to play, because there is a distinct difference between how McCoy feels about Kirk or, say, any given situation and how he reacts.

When we think of McCoy's background, we think of the euthanasia scene in *Star Trek V* between he and his father.

That's huge, though not referenced in this film. But his divorce is. He's coming off the back of that. That was always in the back of my mind as well – the divorce as well as that are two incredibly painful episodes to have had to occur to anybody. At the beginning of this film, when we find McCoy, he is literally running away to join Starfleet. At the same time, he has this incomprehensible fear of space flight and space itself. You know, Alex and Robert wrote the most amazing dialogue for me. Lines like, "Space is full of disease and danger wrapped in darkness and silence" – that, to an actor, is just gold.



SIMON PEGG

He's made us laugh with *Shaun Of The Dead* and *Hot Fuzz*, and now Simon Pegg is bringing some of that joy to the *Enterprise* as engineer chief Montgomery 'Scotty' Scott. After all, he likes that ship. It's exciting

Is there a real challenge in the fact that you and your fellow actors are the first to play these characters since the original ensemble?

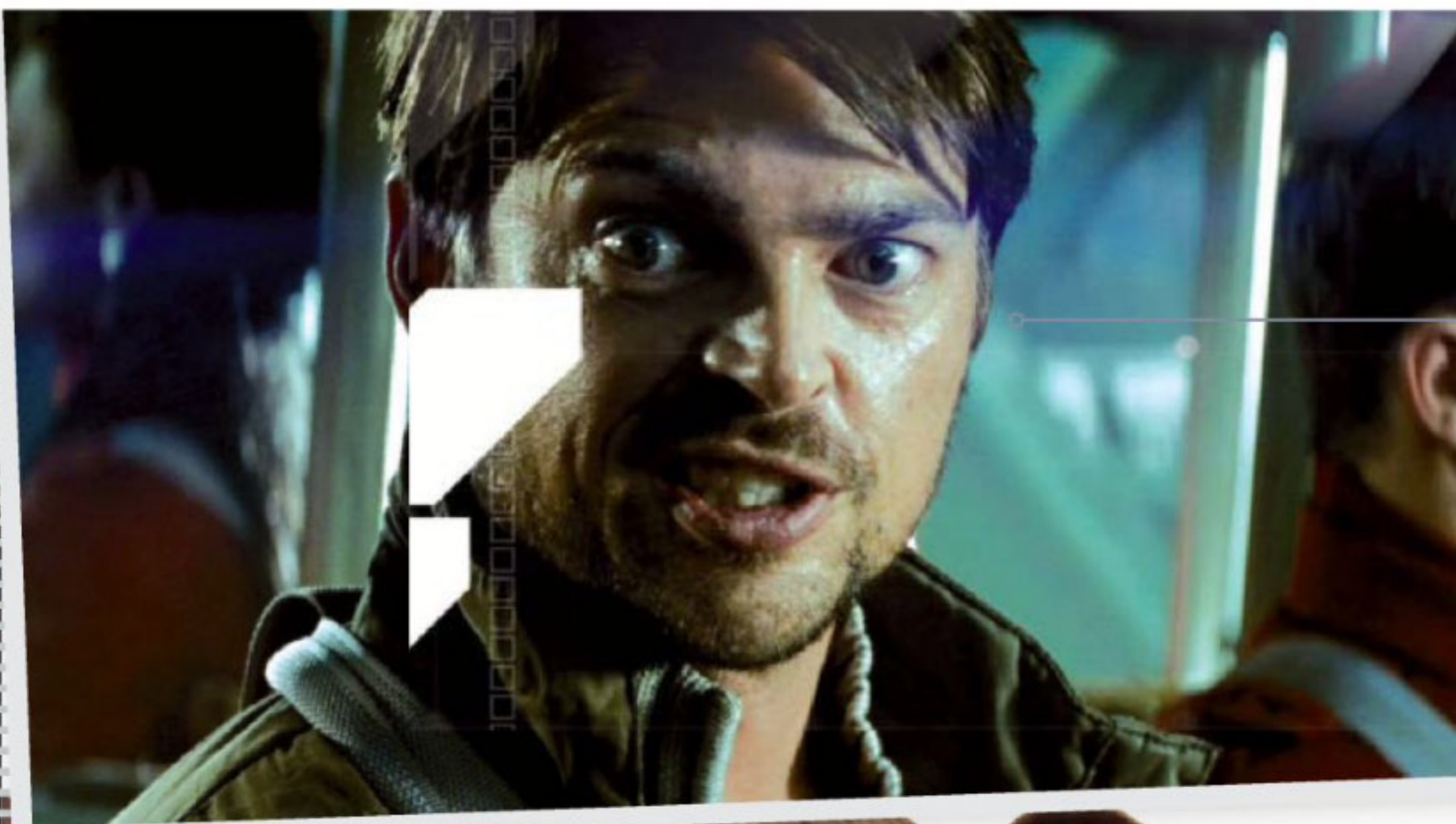
What's important to *Star Trek*, and it's a testament to the actors who played them originally, is the characters. It comes down to the relationships and the characters that those people created. As long as respect is maintained, there's no reason they can't live on.

It wouldn't be the first time that this sort of treatment was given, after all...

I think that's been proven with James Bond, Superman, Batman – it's possible for the actors to change, but the characters to stay alive. The only way we're going to see those characters again is if other people take on the roles. I have to say, though, that I think the response from some people has been slightly reactionary, if you ask me.

What a lot of people fail to remember is that the franchise was pretty much dead until this film was announced.

It's only a small amount of people, but there's this sort of preemptive rejection of the film that's gone on, because it's somehow perceived as sacrilegious. Yet its credentials are enormously encouraging: from Paramount, Leonard Nimoy is in it, and it's made by someone who completely gets the spirit and point of the show. The whole notion of it being non-canon is ridiculous. The fact that Leonard Nimoy is in it as older Spock does hint in some respect that it can't be anything but canon, because if it isn't, he wouldn't exist.



Spock's origins will be revisited in the film.



Even the *Cloverfield* monster shows up again.

➤ had all of the elements combined. That really makes a big difference when you're representing the character. Once they see the whole thing I think they'll be carried away by it. Wait until you see the scene where he's diving from space to a warhead!"

THE MISSING LINK

When it came to casting the role of Pavel Chekov, Webster says that one actor's name came to mind: Anton Yelchin. "When we said that Chekov was going to be a 19-year-old whiz kid, I did bring in a couple of other guys, but I immediately sent Anton's press kit and tape to JJ because there was no question in my mind that he was the guy," she says. "Not a single question in my mind. The nice thing is that Anton is really Russian, can speak Russian and was raised by Russian parents, so it wasn't going to be 'Boris and Natasha Russian'."

Of course, it's pointed out, Chekov's Russian is unique. Nuclear wessels, anyone? "He was recently recruited," Webster offers in explanation, "and hadn't had an opportunity to perfect his English. Anton is such a smart young man and that comes across instantaneously as far as I'm concerned. I think he brought his innocence to Chekov."

Yelchin explains that there were specific things he wanted to take from Walter Koenig's portrayal of Chekov, particularly the aforementioned accent. "I wasn't just going to make Chekov some Russian character," he says, "because that defeats the purpose of playing him. The accent has to be Chekov's accent and not just some Russian accent, so I was delighted by the wealth of information out there on that accent in terms of past episodes and films."

"And then there's the spirit of Chekov," he continues, "and his genial nature. I think that partially came from the fact that they kind of brought him on as a Davy



Jones-esque comic relief in the second season. And also from the way Walter Koenig played this character and the way that they had Chekov exist. Something I use as an example for how I felt about Chekov is an episode where they land on this planet and are researching it. Instead of doing his work, Chekov spends most of his time with his girlfriend. He's dedicated and hardworking and he's a brilliant navigator, but he has no qualms hanging out with his girl. Just funny things that I wanted to bring to the character to make him both funny and perceptive and intelligent, and yet somewhat awkward the way he is in the series. All these nuances that were there that I wanted to take, from the way he walked and talked to the way he addressed Kirk."

THE BRIDGE CREW IN REFLECTION

About a month and a half from *Star Trek*'s release date, JJ Abrams pauses to consider what's been accomplished and gives thoughts to the actors who will breathe life into the crew of the Starship Enterprise.

"These actors truly blow my mind with how great they are in this movie," he says. "It really was because they embodied these characters. There were moments when Zoe

"THIS MOVIE ISN'T JUST FOR STAR TREK FANS. IT'S TRYING TO APPEAL TO PEOPLE"

JJ ABRAMS

Saldana as Uhura would simply touch her ear, listening to an incoming message; or when Chris Pine as Kirk is sitting in the captain's chair and would hit the communications button; and certainly Zachary Quinto as Spock, who looks so much like Nimoy that it's eerie – watching him raising an eyebrow or walking down the corridor of the Enterprise. There were moments when we were shooting and where I would get chills, because it was this weird thing where it was so alive. It felt so right, and yet I felt like I was watching this weird resurrection of these characters. As someone who had become a fan by the time we were shooting, it was like watching these old favorites being reborn. Especially having Nimoy around, which was a spectacular thing. He was just the most wonderful and thoughtful and gracious guy."

Looking back at the experience as a whole and the resulting film, Karl Urban seems particularly excited about it all. "I think JJ has made a film for not just the fans of *Star Trek*, but also for fans of movies in general," he observes. "He has made an exciting, engaging, action-packed character-driven film. The characters at the core of this film are the core strength of this film. But beyond that, you just haven't seen a *Star Trek* like this movie. I don't know how to define it more specifically than that. In many ways it's going to have to speak for itself."

"What I love the most about this movie is the way that the characters all grow up so much," explains Zoe Saldana. "They all start out as young kids that are studying, working hard, for some of them it's easy and for some it isn't. And they're going to be faced with all of these challenges that they have only tested for; things that they have never actually experienced for real. This is the beginning. You're going to get to see where this alliance becomes pure rock; when they all sort of unite and become the team that they are on this Starship Enterprise. That sort of gave us chills at times, because JJ Abrams was so nice about giving everybody that journey where you start off in one place and end up someplace else."

And if all goes according to plan, *Star Trek* itself will end up somewhere else, resurrected yet again and ready for its rebirth. A point that might provide a fair amount of pressure on everyone involved.

"I think the pressure has always been that we're making this movie for a lot of different people," suggests Bryan Burk. "You feel like, obviously, there are 40 years of fans. You're taking on a great franchise or property that has been around for a long time. It's funny, when JJ first started burying himself in the world of *Star Trek*, he began by coming to understand what Gene wanted with the property, why he created it, what he was thinking about, what his view of *Star Trek* in the world was. He wanted to go back and be as truthful to that vision as he could. But if you do your job right, you're really making a movie for yourself and your hope is that it's a movie you'll love and the people out there will love. But you never want to make a movie for others."

"This movie is not trying to appeal to *Star Trek* fans only," concurs Abrams. "It's trying to appeal to people. If they happen to be *Star Trek* fans, great. Of movies in general, better. This is a movie that is hopefully going to be something that, if we're lucky, in a wonderfully Roddenberrian way, will redefine what it is to be a Trekkie." ✨

SCIFINOW TALKS TO...

ALEX KURTZMAN AND ROBERTO ORCI



Writers Roberto Orci (a die-hard Trekkie) and Alex Kurtzman (not so much) brought balance to the film's story, which will hopefully mean it appeals to old fans and the mainstream majority

Let's settle one thing right from the outset: the nature of time travel in this movie doesn't negate original continuity, instead it creates a separate timeline, is that right?

ORCI: We were using the rules of quantum mechanics. This time travel is different from classical time travel in that the time travel posited by quantum mechanics avoids paradoxes like the grandfather paradox. You can't erase your existence if you run into your grandfather, you merely create a new timeline in which you run into your grandfather.

KURTZMAN: At the same time, so much of this movie still conforms to what canon might have been if it had been rendered before; if the story of their origins had been told.

Given the budget of this film, it obviously has to appeal to a mainstream audience. What separates this movie from previous movies in the series?

ORCI: We go back to the origins of the characters, and because it's an introduction to a world you don't need to know anything about. The other part of it is that we tell a good human story without using sci-fi to cover anything up. JJ has said we made this movie to be a good movie, not a good sci-fi movie. Just a very appealing adventure. And if that was the goal, we'll see if we succeeded. That was the intention, not to rely on any crutches of sci-fi. When you're a fan of science fiction, you can rely on things that are fascinating to you, but they might not be as

appealing to a mass audience. That can't be the whole game, there has to be something extra.

KURTZMAN: We are in an entirely different millennium than when *Star Trek* originated. It was the 20th Century when the show began. Cell phones didn't exist. The future we're presenting in this movie is much closer to the reality that currently exists than has ever been the case. As a result, it isn't so much a fantasy, it could be humans travelling in space and accomplishing things. That's a given now, even on a street level, and because that's a given now, you have to ask, what is the story?

ORCI: We were watching the 23rd Century from the 20th Century. We're now a whole century closer.

KURTZMAN: I think the reason we built the sequence with the Corvette in the trailer is because we wanted the audience to immediately understand that the touch points feel a lot more present than they did when *Trek* first came out.

ORCI: It's not some fantasy universe, it's an extension of where we are.

KURTZMAN: Right, it's not an accident that that's the first thing you see in the trailer, because there's no way your mind says, 'It's going to be *Star Trek*.' When he says his name is James Tiberius Kirk, you go, 'What?' That's all part of bringing people in to it from a new place.

ORCI: Science fiction can be very cold and very abstract, so the idea was to make it still be science fiction, but have it be visceral. Our code word for that was 'rock 'n' roll.' ✨

10

THE TOP

STARFLEET HEROES

WORDS KRYSTAL SIM

IN GENE RODDENBERRY'S VISION, THE BEST AND THE BRIGHTEST WERE LEADERS. HERE, WE COUNT DOWN THE TEN GREATEST HEROES TO WEAR THAT HALLOWED UNIFORM...

- KEY**
-  **FISTICUFFS**
Uniform
be damned, a good Starfleet officer knows when to throw a punch.
 -  **COMMAND**
Do they
make it so, or
simply order the
making instead?
 -  **CHARM**
Sexing
alien princesses (or
princes) is all in a
day's work.
 -  **ARCHETYPE**
The Renegade breaks
rules for the greater
good, the Paragon
puts duty above all.

Ro Laren ENSIGN, USS ENTERPRISE-D

Actor: Michelle Forbes **First seen:** *TNG* Season Five, Episode Three: 'Ensign Ro' (1991)
Last seen: *TNG* Season Seven, Episode 24: 'Preemptive Strike' (1994)

Ensign Ro is a fan favourite for good reason; she was strong, capable and flawed – a personality trait not always explored in *Star Trek* in such explicit fashion. Worth noting because Ro joined the Enterprise fresh from prison, this was her second chance, and she wasn't always happy about it. Like all good heroes, she faced a terrible conflict of loyalties. The Bajoran ensign was brought up in refugee camps, where she had witnessed her father being tortured by Cardassians, leaving her with no love for Bajor's occupying force. Infiltrating a Maquis cell (ask us about hating Cardassian aggression) tested her resolve, and she ended up siding with the rebels against Starfleet and a very disappointed Picard. The character was intended to move to *Deep*

Space Nine; however, actress Michelle Forbes turned the six-year contract down, leaving room for another strong-willed Bajoran woman.

I SERVE THE FEDERATION. BUT I AM BAJORAN. A STARFLEET ADMIRAL PRESENTED ME WITH AN OPPORTUNITY TO HELP MY PEOPLE IN THEIR FIGHT AGAINST THE CARDASSIANS. I HAD TO ACCEPT IT

FISTICUFFS 
COMMAND 
CHARM 
ARCHETYPE 

10



William Riker

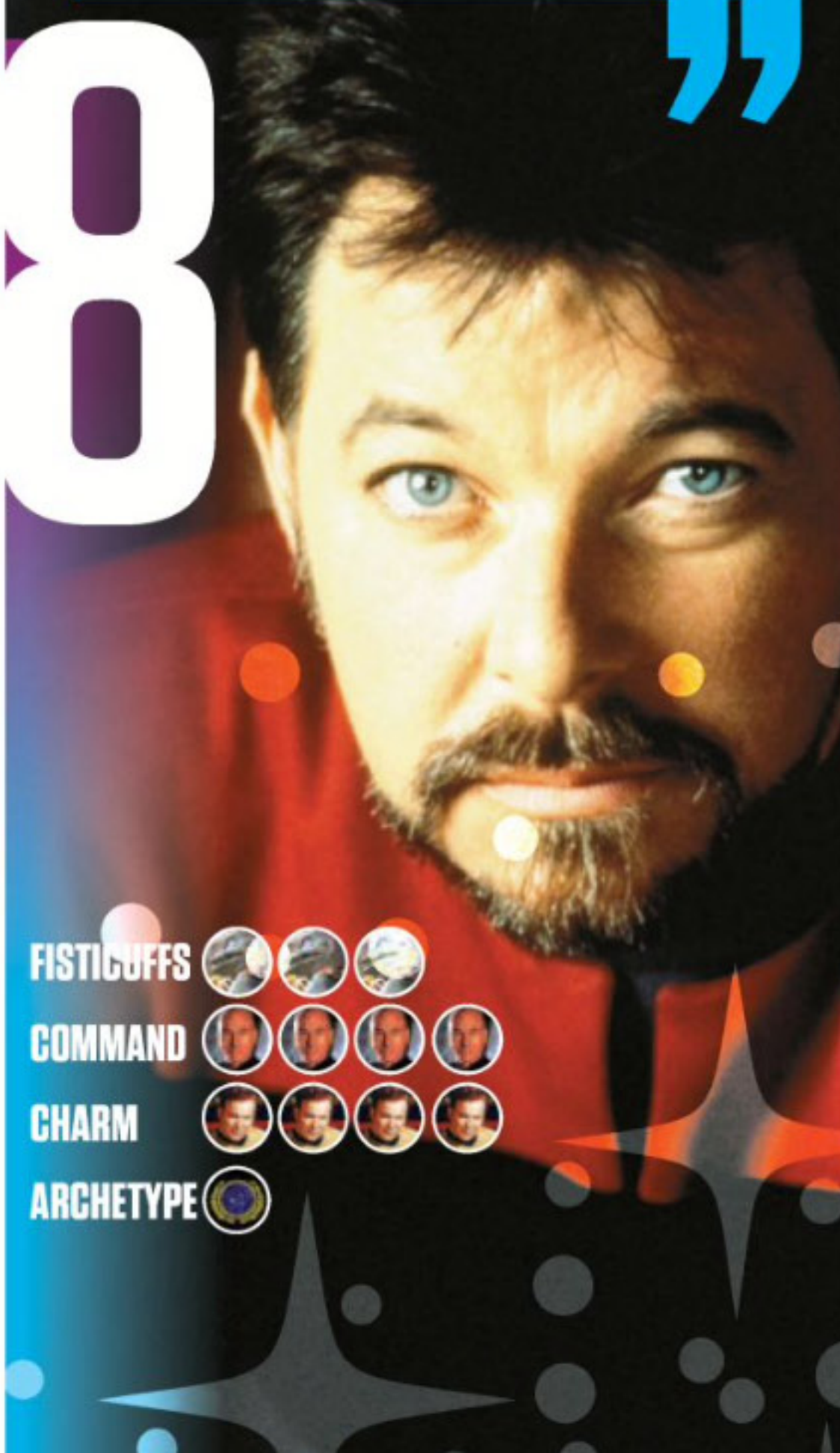
COMMANDER, USS ENTERPRISE-D/ENTERPRISE-E

Actor: Jonathan Frakes **First seen:** *TNG* Season One, Episode One: 'Encounter At Farpoint' (1987)

Last seen: *Enterprise* Season Four, Episode 22: 'These Are the Voyages...' (2005)

Think back to the job *The Next Generation* had; it must have been tough to walk the line between the old and new as many a Spock-tee owner scoffed at this pretender *Trek* series. Riker had more discipline and diplomatic flair than Kirk, but his ladies' man status was cut from familiar James T-shaped cloth. As a regular away team leader, Riker had to think and fight his way out of many a scuffle, and over the years evolved into a leader with both a mischievous side and gravitas. The Bearded Boy Who Waited passed over promotions to the USS Drake, Aires, Melbourne and possibly, as Q hints in 'Death Wish', Voyager. However, his dedication, patience and experience proved invaluable during Picard's assimilation by the Borg, giving him the chance to test his mettle against his mentor.

“YOU'RE OUTMANNED,
YOU'RE OUTGUNNED,
YOU'RE OUT-EQUIPPED. WHAT
ELSE HAVE YOU GOT?”



FISTICUFFS
COMMAND
CHARM
ARCHETYPE

George Kirk (Abrams universe)

LIEUTENANT COMMANDER/ACTING CAPTAIN, USS KELVIN

Actor: Chris Hemsworth **First seen:** *Star Trek* (2009) **Last seen:** *Star Trek* (2009)

Pre-JJ Abrams, George Kirk lived to see his son James take command of the Enterprise, but all that changed thanks to red matter and a very angry Romulan bloke. George was serving aboard the USS Kelvin when aforementioned angry fella Nero appeared in his rather imposing, time-travelling ship, the Narada, and opened fire. The Kelvin was critically damaged and its captain summoned to negotiate a ceasefire, leaving Kirk as acting captain with orders to evacuate. Among the evacuees was his wife Winona Kirk, in labour with their son. The pair had just enough time to choose the little nipper's name over the comm link before George set the ship on a collision course with the Romulan craft in a tear-jerking and timeline-changing moment for the *Star Trek* universe. We didn't have much time to get to know young George, but he sacrificed his life to save 800 people, including his family. Now that's heroic.

“LET'S NAME HIM
AFTER YOUR DAD.
LET'S CALL HIM JIM”



Kira Nerys

FIRST OFFICER, DEEP SPACE NINE

Actor: Nana Visitor **First seen:** *DS9* Season One, Episode One: 'Emissary' (1993) **Last seen:** *DS9* Season Seven, Episode 26: 'What You Leave Behind' (1999)

A slight cheat, as Kira is Bajoran Militia, but we're counting the commission to Starfleet Commander in Season Seven, so there. As you might expect from a character who had seen her people oppressed, Kira was sceptical about the Federation's presence on Deep Space Nine. The former Bajoran Resistance fighter made no apologies for her actions in the Cardassian Occupation, and her verbal sparring with Gul Dukat was a highlight. Her character was strong, but not entirely intransigent – when it's revealed that Kira's mother had become lover to Dukat, she re-examines the battle lines she had previously drawn between collaboration and survival. Kira was a great leader during the Klingon and Dominion conflicts, even taking on command of DS9.

“I'VE LIVED THE LIFE
YOU'RE CHOOSING
– FIGHTING, HIT
AND RUN, ALWAYS
OUTGUNNED, LIVING
ON HATE AND
ADRENALINE. IT'S NOT
MUCH OF A LIFE AND IT
EATS AWAY AT YOU”

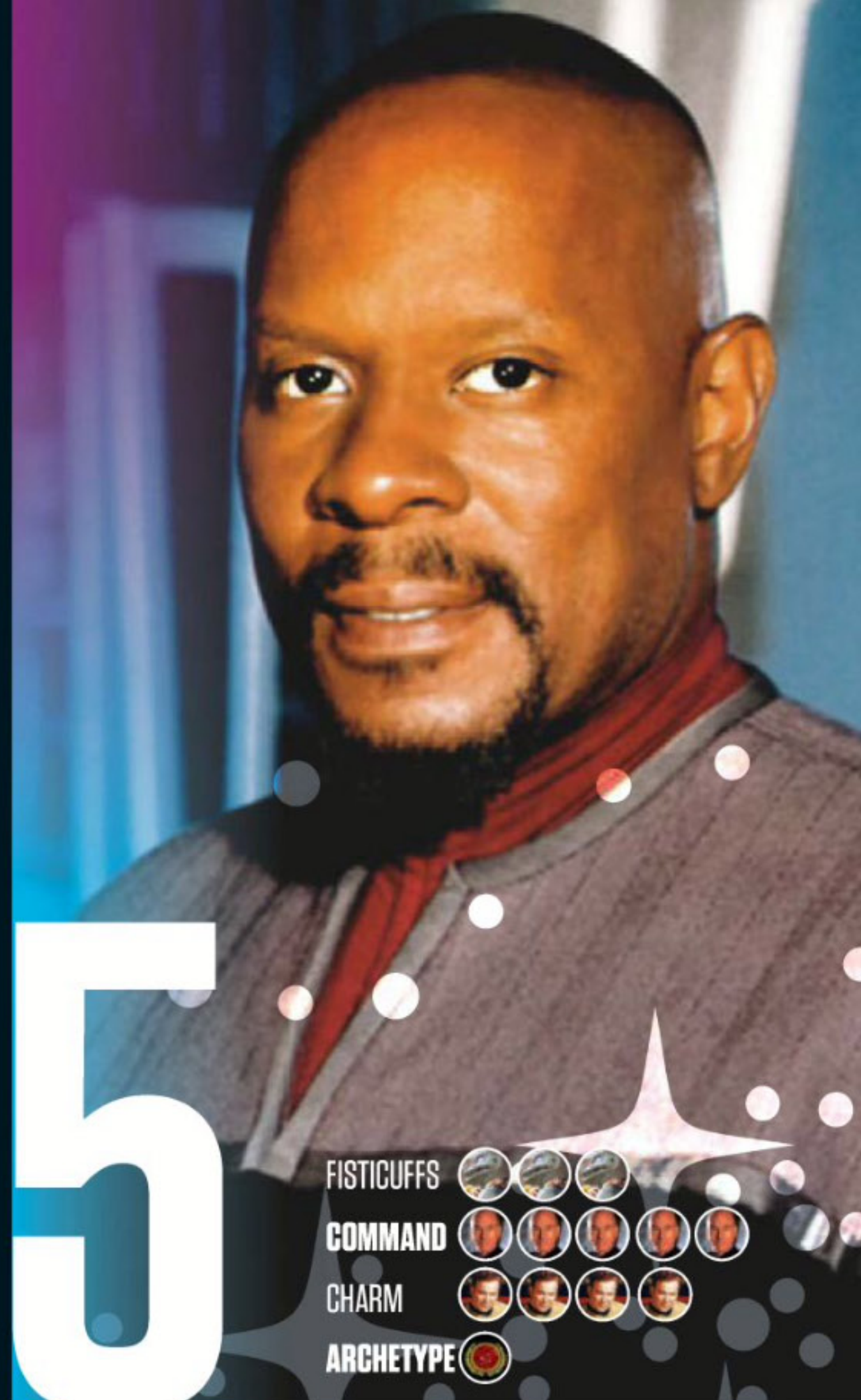
Worf

LIEUTENANT/LIEUTENANT COMMANDER, USS ENTERPRISE-D, STRATEGIC OPERATIONS OFFICER, DEEP SPACE NINE

Actor: Michael Dorn **First seen:** *TNG* Season One, Episode One: 'Encounter At Farpoint' (1987)
Last seen: *Star Trek: Nemesis* (2002)

A The Original Series' Klingons were there to be the bad guys; they killed Kirk's son, de-cloaked at inappropriate moments and generally acted the git. *TNG* took this warrior race and evolved it into a more distinct culture, then took a leaf out *TOS*'s book and put the former antagonist on the bridge. Until he took over on tactical, Worf was at risk of being overlooked, but season after season added more to his back story. He was an orphan raised by humans and the first Klingon to become an officer in Starfleet, and frequently felt the pressure of that cultural clash. His sense of honour meant he accepted discommendation for the good of his people, and even became a single father after his mate K'Ehleyr was killed. The most capable fighter on the Enterprise, Worf transferred to Deep Space Nine during the 'Way Of The Warrior' storyline. He lost some of his youthful fire, but he'll always be our favourite Klingon. Qapla!

IN WAR THERE IS NOTHING MORE HONOURABLE THAN VICTORY



Benjamin Sisko

COMMANDER/CAPTAIN, DEEP SPACE NINE

Actor: Avery Brooks **First seen:** *DS9* Season One, Episode One: 'Emissary' (1993) **Last seen:** *DS9* Season Seven, Episode 26: 'What You Leave Behind' (1999)

A Sisko had a style and personality which was like an amalgam of the best traits of both his predecessors: he had the warrior spirit of Kirk, but like Picard he could see several chess moves ahead. The space station backdrop meant he became part of the entrenched and complex social and political landscape of the station, and it made both his job and arc intriguing. This reluctant spiritual leader had a back story tinged with tragedy; he lost his wife at the Battle of Wolf 359, raised his son alone and had responsibility thrust onto his shoulders as Emissary. But Sisko had courage, intelligence and wasn't afraid of getting his hands dirty. Extra points for punching Q – something Jean-Luc probably should have done a long time ago.

ON EARTH, THERE IS NO POVERTY, NO CRIME, NO WAR. YOU LOOK OUT THE WINDOW OF STARFLEET HEADQUARTERS AND YOU SEE PARADISE. WELL, IT'S EASY TO BE A SAINT IN PARADISE, BUT THE MAQUIS DO NOT LIVE IN PARADISE

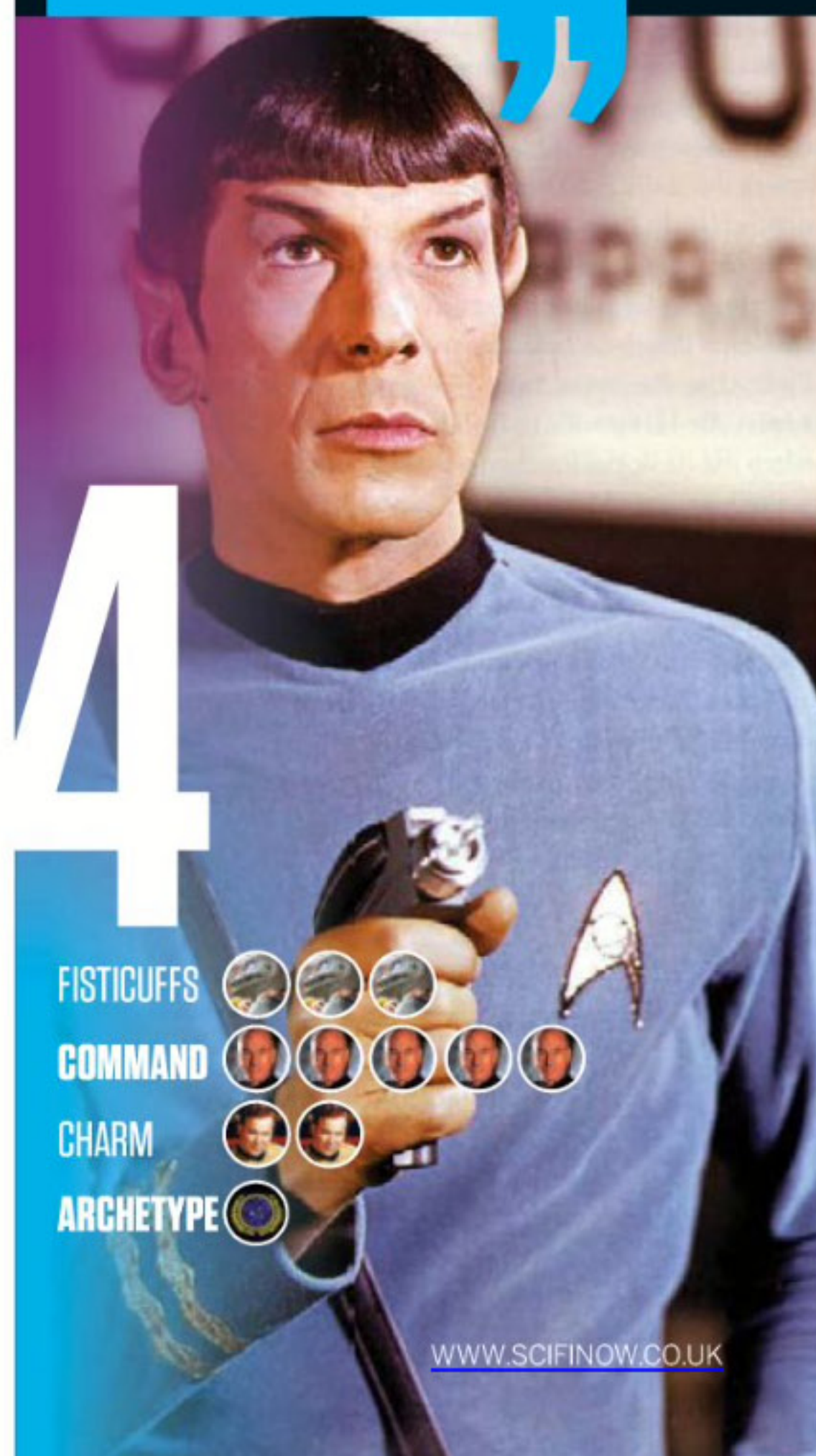
Spock

SCIENCE OFFICER, USS ENTERPRISE/ ENTERPRISE-A

Actor: Leonard Nimoy/Zachary Quinto **First seen:** *TOS* Season One, Episode One: 'Where No Man Has Gone Before' (1966) **Last seen:** *TNG* Season Five, Episode Eight: 'Unification Part II' (1991)/ *Star Trek* (2009)

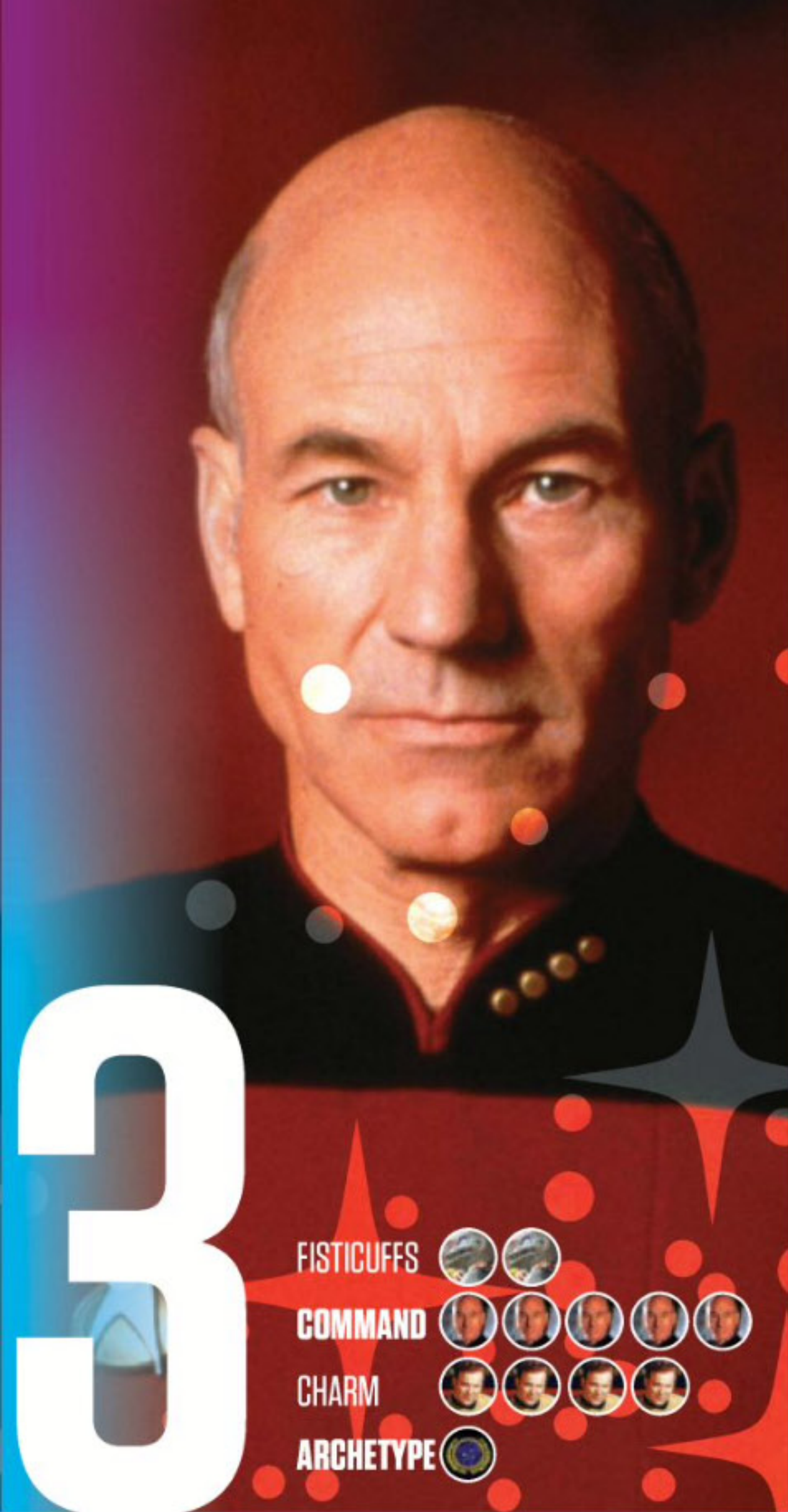
A Half Vulcan and half human, Spock was a scientist and explorer fascinated by the universe and his human colleagues. So much of the iconic imagery of Sixties *Trek* derives from him: the neck pinch, the haircut, the salute – he's the first alien pop culture icon, and his friendship with Jim is a bond which has endured. The moment he will always be remembered for is his sacrifice at the end of *The Wrath Of Khan*, the closest thing science fiction has to Bambi's mum. He got better. More movies, appearances as an older, even wiser ambassador in *TNG* and his presence in JJ Abrams' *Star Trek* shows Spock has staying power as a hero of Starfleet, whatever the timeline.

THE NEEDS OF THE MANY OUTWEIGH THE NEEDS OF THE FEW



FISTICUFFS
COMMAND
CHARM
ARCHETYPE

FISTICUFFS
COMMAND
CHARM
ARCHETYPE



3

Jean-Luc Picard

CAPTAIN, USS ENTERPRISE-D/ENTERPRISE-E

Actor: Patrick Stewart **First seen:** *TNG* Season One, Episode One: 'Encounter At Farpoint' (1987) **Last seen:** *Star Trek: Nemesis* (2002)

Picard is an explorer, diplomat, intellectual and the quintessential 24th Century Captain. He became a father figure and mentor to his crew, and underneath the cool exterior was a complex Renaissance man with a strong moral code. He wasn't always perfect; as a headstrong cadet he ended up on the pointy end of a Nausicaan blade during a bar brawl, but that near-death experience taught him to make his mark. Picard's assimilation by the Borg was a defining moment for the character. The rage and pain surrounding his experience lent itself to some outstanding episodes ('I, Borg' was basically his 'Dalek') and was central to the plot of *Star Trek: First Contact*. His character was perhaps not as well suited for the action-centric movies, as his strengths lay more in slow-burning battles of wits than blowing stuff up, but his was the steady hand at the wheel throughout *TNG*'s run, and one of Starfleet's finest.

LET'S MAKE SURE HISTORY NEVER FORGETS THE NAME 'ENTERPRISE'

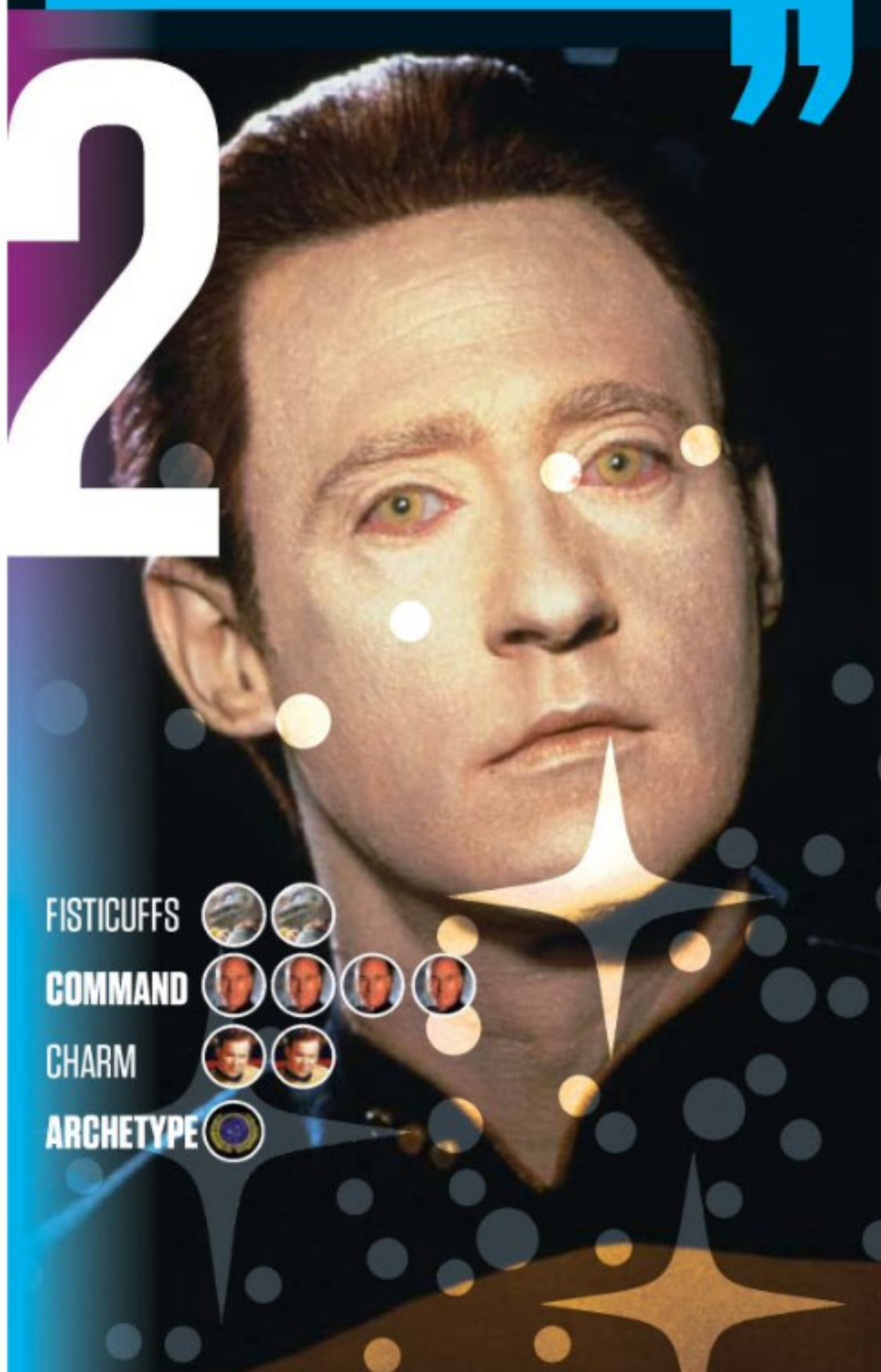
Data

LIEUTENANT COMMANDER, USS ENTERPRISE-D/ENTERPRISE-E

Actor: Brent Spiner **First seen:** *TNG* Season One, Episode One: 'Encounter At Farpoint' (1987) **Last seen:** *Star Trek: Nemesis* (2002)

Artificial intelligence is one of the main staples of contemporary science fiction, explored beautifully in *TNG* through Data, the android who wanted to be human. While super-strong and mentally superior to his colleagues, Data is a gentle soul with a childlike sense of wonder, and you only need to look at his sociopath brother Lore to see that he is much more than just the sum of his parts. Data fights to be recognised as a sentient being with the right to choose his own destiny, and through his eyes we see the world as full of potential. He's probably closest in temperament with fellow outsider Spock, but while he spent his life repressing emotion, Data would give anything to feel, and that yearning pushes him on to be more than he is. Data is a strong yet vulnerable character who sacrifices himself for his friends, showing how humanity isn't necessarily defined by flesh and blood.

I CHOSE TO BELIEVE THAT I WAS A PERSON, THAT I HAD THE POTENTIAL TO BECOME MORE THAN A COLLECTION OF CIRCUITS AND SUB-PROCESSORS



FISTICUFFS
COMMAND
CHARM
ARCHETYPE



1

James T Kirk

CAPTAIN, USS ENTERPRISE/ENTERPRISE-A

Actor: William Shatner/Chris Pine **First seen:** *TOS* Season One, Episode One: 'Where No Man Has Gone Before' (1966) **Last seen:** *Star Trek: Generations* (1994)/*Star Trek* (2009)

Captain Kirk is a true icon and the greatest of all Starfleet heroes. His five-year mission to explore space on behalf of a now-peaceful and scientifically driven humanity defined him as a pioneer, while his roguish charm made him relatable and fun. He was shoulder-to-shoulder with the red shirts, made mistakes and was forever getting into scraps – he was the best of us, but he was one of us. Whether bare-knuckle fighting with Klingons or making an impression on the soft-focus ladies of the galaxy, Captain Kirk is pure television wish fulfilment, but he developed over the years into so much more. The man who always cheated death grew older and wiser as the series transferred to the big screen by the end of the Seventies, and he was forced to face his own mortality and legacy – it's a hell of an arc. Captain Kirk is a legend of Starfleet and science fiction, rightly revered for his boldness, playful side and endearing cockiness.

I'M A SOLDIER, NOT A DIPLOMAT. I CAN ONLY TELL THE TRUTH



Star Trek: The Next Generation Season Three is out now on Blu-ray, priced £50.50. The *Star Trek: Stardate Collection* containing the first ten films is also available on Blu-ray for £72.

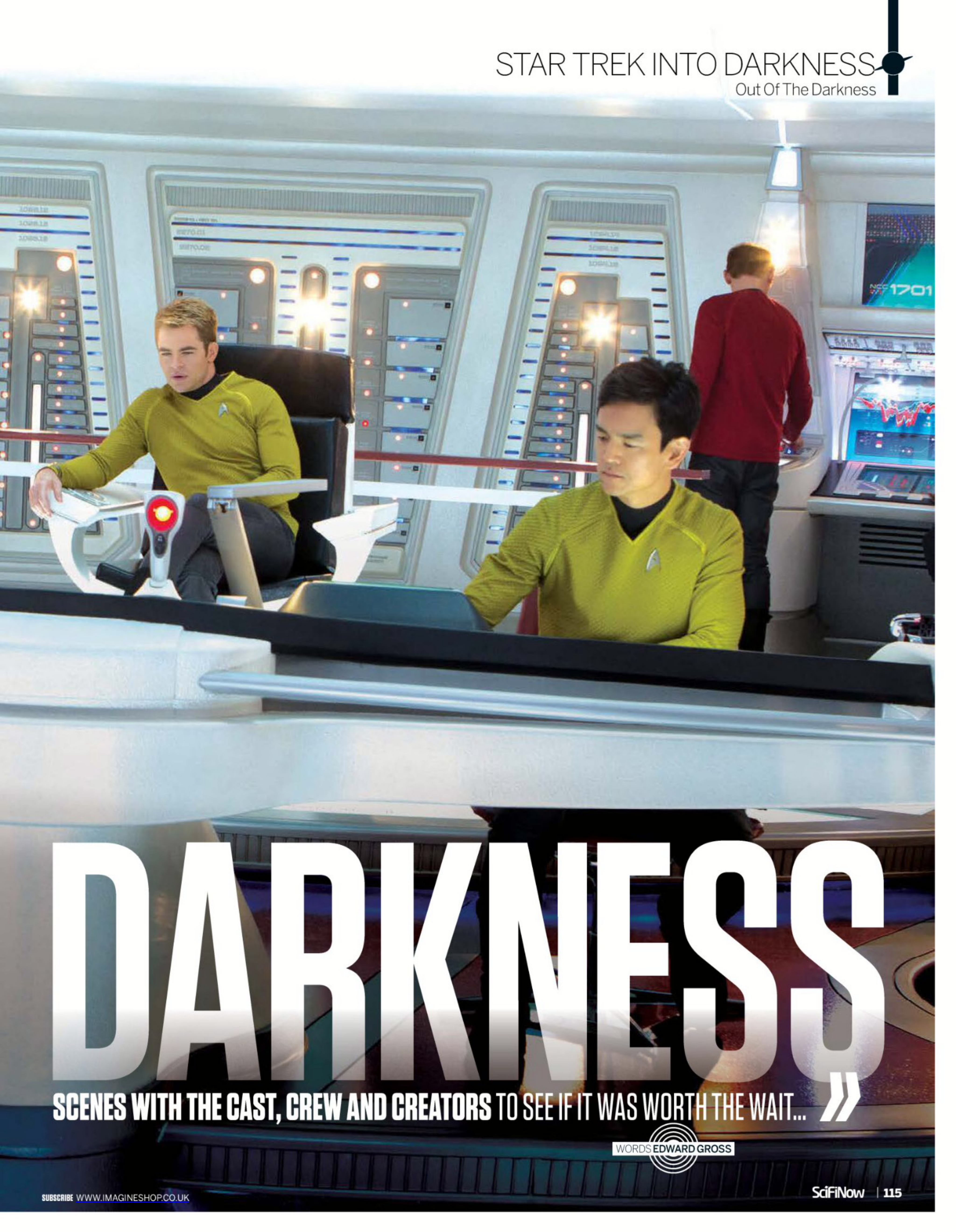


19 BEHIND THE SCENES
INTERVIEWS FROM JJ ABRAMS'
EPIC STAR TREK SEQUEL

OUT OF THE

JJ ABRAMS' REBOOT RETURNS WITH A SEQUEL FOUR YEARS IN THE MAKING. WE GO BEHIND THE

STAR TREK INTO DARKNESS
Out Of The Darkness



DARKNESS

SCENES WITH THE CAST, CREW AND CREATORS TO SEE IF IT WAS WORTH THE WAIT... »

WORDS  EDWARD GROSS



◆ The cast and crew seem to have the utmost confidence in Abrams' creative vision.

When JJ Abrams' *Star Trek* was released in 2009, the expectations – given the fairly moribund state of the franchise at the time – were pretty low. Revitalisation seemed unlikely, and to many the notion of recasting the iconic roles of Kirk, Spock, McCoy and the rest of the Enterprise crew seemed pointless and futile. Four years later, it has done exactly what Abrams and Paramount Pictures hoped it would: pump new life into *Trek* and, most importantly, open it up to a more mainstream audience, thanks to an injection of *Star Wars*-like action and scope, which had never really been a part of the franchise before. Additionally, it offered up a parallel timeline that kept everything that had come before as canon while simultaneously allowing things to go in any direction the filmmakers chose – the results of which will be evident in the form of *Star Trek Into Darkness*. Needless to say, expectations this time around are pretty high in comparison – a fact that doesn't seem to have been missed by anyone.



◆ *Into Darkness* will give more space to the burgeoning Kirk/Spock dynamic.

"The first one was a great position to be in," offers Chris Pine, who made the role of James T Kirk his own, "because no one was expecting much, so you could either live up to people's low expectations or beat them by a mile. I hope we did the latter, so for the second one there is the sophomore effort. We're not making an album, but we are making a film, and you want to be sure it's as good as the first one, and that it lives up to people's expectations, which are a bit higher than the last time. I would say I felt that."

John Cho (Sulu) points out that he wasn't overwhelmed by expectations, mostly because of Abrams. "I think he does what a leader does, which is shoulder the responsibility," he says. "I never sweated it. I realised that we would have to meet certain expectations or exceed them, but I didn't emotionally sweat it, so to speak, because I felt very confident in our captain. I also felt pretty confident about the script – by the time we started shooting it was in amazing shape, and the story was really fascinating. To me, the story does what all great sequels do, which is to bring back things and then complicate and darken them. I was just really excited about telling that story."



“THERE ARE VOLCANIC PLANETS, WILD SPACESHIP CHASES AND MASSIVE EFFECTS, BUT THERE IS ALSO A MORE NUANCED STORY”



THE LOVE & THE NEMESIS

Alive Eve and Benedict Cumberbatch on joining the crew



The sequel will feature cast newbies Benedict Cumberbatch as John Harrison and Alice Eve as Carol Marcus (who fans will remember from *The Wrath Of Khan*).

“In the first film,” says Abrams, “we had extraordinary actors who took these iconic roles and made them their own with a spirit that validated what they were doing. Benedict did exactly the same thing. He has a wry sophistication to his approach that is so right. It was the right way to go, because he was so damn good.”

For his part, the actor reflects, “I’d seen the first film and I thought it was just terrific. It was an amazing, witty, intelligent romp at the same time as being faithful to the original. And this script hooked me even deeper.”

As did the opportunity to work with Abrams. “JJ creates an atmosphere on the set that is absurdly good fun,” he says. “He has great respect for actors and their process – so there’s always a time and a place for play, but also for serious concentration. That’s a great mixture of dynamics to have on set.”

Chris Pine was impressed with both actors. “Benedict is an incredible actor. Alice has a really interesting part in this one, one I can’t really speak to. I think she brings a level of intrigue to the film, and certainly for Kirk – when there’s a beautiful blonde woman around, there’s always the potential for love, and we know the story there.”

Eve certainly felt like part of the family. “The cast and crew were incredibly welcoming and gracious. And it was great for me to step on the bridge, although I fell on my bum the very first time, which is a testament to how clean and shiny they kept the floors.”

She did go back to Bibi Besch’s portrayal of the character. “Carol Marcus has a background already established,” she notes. “But I also created my own for her. She is a very intelligent, determined woman who has a huge obstacle to overcome to reach the destination she wants. I enjoyed watching Besch’s portrayal very much. Her precision and singularity of vision were qualities she brought to Carol. My Carol also had those.”

There are volcanic planets, wild spaceship chases and massive effects, but there is also a more nuanced story. The goal we had was to keep all the comedy, humanity and buoyancy while going into more complex and darker territory.

“For the story to move forward, this had to be a more ambitious movie than the first,” continues Abrams, who will next direct that little indie art film, *Star Wars: Episode VII*. “The action and the scale are light years ahead. Bringing IMAX and 3D technology in gives audiences yet another level of excitement and fun to be had. But at the same time, no matter the scale or the format, the thing that mattered most to everyone was to tell the most exciting and emotional story yet. I can’t tell you how many story meetings we had. We were constantly collaborating, making adjustments, figuring out what needed to be set up. I felt really lucky to be working with [writers] Bob Orci, Alex Kurtzman and Damon Lindelof again. They were tireless, and they created a story in which – at one point or another – each of the main characters has their life and ideals on the line.”

For his part, Orci points out, “We were thinking about this story from the moment the first movie ended, and it never really left our minds. We were doing other things, but *Star Trek* was always in the back of our minds.”

“I think we felt very protective of the first movie, and we knew what a weird needle it was going to be to thread,” adds Kurtzman, “because we wanted to appeal to die-hard fans as much as people who didn’t like *Star Trek*. I think that we all felt very gratified at the reaction we got to the first movie, which meant an even stronger sense of protecting it the second time around. And that responsibility never stopped being daunting. The minute it does, we have no right to be doing it anymore.”

TROUBLE IN PARADISE

The *Star Trek* universe has always been presented as a form of future utopia, which is exactly what the creative team wanted to explore. “A utopia is supposed to be a society without conflict,” muses Orci, “but how do you aspire to a utopia while also acknowledging the barriers to utopia? No matter how advanced the Federation is and no matter how advanced the 23rd Century is, there are still going to be things that intrude, that make it difficult, and that’s very much what we are dealing with. We wanted to extrapolate from the situation, at least in America, these days where it’s the best of times and the worst of times. We’re the most advanced nation, we are prosperous, powerful and plentiful, and yet there’s a lot of darkness and things we have to overcome. Although our ideals are right and our lip service to what we want is worthy, there are real barriers, both from within and externally.”

The external barrier in this film comes in the form of Benedict Cumberbatch’s John Harrison, the ‘one-man weapon of mass destruction’ who threatens virtually everything that the Enterprise crew and the rest of the Federation holds dear.

“John Harrison is someone who has gone through a similar trajectory to some of our heroes from the past movie and this movie,” says Orci. “He’s someone who is recruited by Starfleet and turns out to be someone who does not agree with everything Starfleet is doing. He’s sort of a darker version of our heroes, of our Kirk, Spock and the others. He didn’t drink the Kool-Aid the way they did. He maybe knows a few more things than they know, and is a shadow of the heroes of *Star Trek*.”

Adds executive producer Bryan Burk, “I think what pulls people to *Star Trek* is that sense of wonder at what our future might hold when we boldly leave Earth to learn from different species and worlds. We’re all drawn to that promise of a future where there’s no more war on Earth, and whatever problems we have, we work them out together. That’s the *Star Trek* vision, and that is what is at stake in this story.” ➤➤

Adds Anton Yelchin (Chekov), “Even though it’s been four years between films, you can quickly see why. You see all of the work that’s been put into it, you see the complexity of the relationships; building on what was discovered in the first one, which makes it that much more interesting. You get much more insight into these people, and then the world that you’re in, the scope and the scale of the film is that much bigger. But the kind of human being that JJ is, the kind of filmmaker that JJ is, and the intellect that he brings, views one thing as the most important: quality, which is what you want. He takes his time; he doesn’t really give a damn whether it’s two years, three years or four years between films. He wants people to pay their \$10 or \$11 and have that money worth it to them, you know? You want people to like the film, to get drawn in, and you don’t want to jeopardise that by just churning one out.”

Zachary Quinto (Spock), agrees. “What sets JJ apart is the emphasis he puts on humanity and character. He doesn’t do things by the book, and he certainly hasn’t with *Star Trek*.”

Abrams seems to share their enthusiasm and confidence, noting, “This movie goes further than the first movie in every way.



COVER STORY

Star Trek Into Darkness

◆ The relationship between Spock (Zachary Quinto) and Uhura (Zoe Saldana) will also be built upon.



➤ All this is intriguing, and pretty much about all that anyone is willing to go into in terms of story specifics, although Orci does point out that one of the script's primary objective was to explore the continuing evolution of the Enterprise family.

"It's important to see where they are in the evolution of their friendship, but not to the point they were in the five-year mission in *The Original Series*, because they're not quite there yet," he says. "You're between the 2009 movie when it started and the solidified friendships or relationships you saw in the original series."

Kurtzman elaborates on the thought, "The mistake we did not want to make was assume that the result of them coming together is that they're the bridge crew we knew before. It was particularly critical in relation to Kirk and Spock, because at the end of the first movie they've come together as a means of necessity. It isn't like they joined forces because they're the best of friends. They're not the Kirk and Spock you remember from *The Wrath Of Khan*. Those characters were two men who had been through many years together, and we did not want to make the mistake that our Kirk and Spock were in the same place.

"Yes, they're better; yes, they're smarter, but in other ways they still have an enormous amount to learn. That's part of the fun we got to have, figuring out exactly where they were on the spectrum in their relationship with each other. Particularly the idea of having Kirk face his first real challenge as captain was exciting for us. They still have to earn their friendship; they have trials to go through together before they can get to that place."

GOING BEYOND

Much of the film deals with the evolution of the main characters, with a particular emphasis on Kirk. "Kirk in the second film has to deal with humility," Pine explains, "and if the first film was Kirk getting the chair rather quickly due to an unforeseen series of events, the second is about him earning the chair and understanding what it means to be the captain of a starship. The

captain many, many people depend on for survival... or not. So it's a growing process."

This, says Orci, is a good example of where criticism from fans of the first film actually played a role in crafting the story of the second. "People were saying, 'Gosh, Kirk became the captain so fast,' so when you meet him in this movie, part of the struggle he's going through is that very perspective in this universe. People think maybe he made captain too fast, he needs to be slowed down a bit and is not ready. In a way, the movie becomes about Kirk proving that he is ready and making it a dramatic obstacle, which is great."

That obstacle arises from a situation early in the film where Kirk violates the Prime Directive in the saving of Spock, and as a result has his captaincy imperilled. As has been widely reported, he ends up for a time serving under Admiral Pike again, which results in the exploration of that relationship.

"I think they're wise to examine this mentor relationship and what it means," opines Bruce Greenwood, who reprises the role of Pike. "In spite of someone being your mentor and handing over the reins because, at least for the moment, he's unable to continue, doesn't absolve the recipient of responsibility. If that responsibility is called into question, then there's issues. I was always hoping from the end of the last one that this mentor relationship between Pike and Kirk would continue and evolve, and it does.

"In this situation, it's not about Kirk making amends," he elaborates. "It's making a personal journey to a place where responsibility comes naturally. When I say responsibility for your actions, it's about making considered choices: choices that aren't made out of bravery; choices that aren't made out of ego. It's getting the big picture. The Kirk of old just imagines that if you win every freaking battle, you've got the war down. If you lose a battle on the way, it's fine, but it's going to bug him. Here, he's got to make decisions that are more complicated."

All of this was particularly intriguing to Pine, who says of Kirk, "He comes face to face with his insecurities about his capabilities as a leader, and himself as a person. Why is he doing what he's ➤

JOHN, PAUL, KIRK & SPOCK

How the Beatles inspired the Kirk/Spock relationship



As was the case on the original *Star Trek*, one of the strengths of the Abrams films is the relationship between Kirk and Spock. In the 2009 film, a whole new level of connection was made between the characters by the fact that Nero was responsible for the death of Kirk's father and Spock's mother. Interestingly, the inspiration for this, according to Bob Orci, was the relationship between John Lennon and Paul McCartney.

"We looked at Lennon and McCartney's friendship as part of our model for Kirk and Spock," says Orci. "They were opposites, and they bonded very young because they both lost their mothers when they were teens. They might not have actually gotten along at the time had it not been for that kind of a bond. They were the only ones who understood each other's pain about having lost their mother, so they were definitely an influence. *Star Trek* and the Beatles were products of the Sixties, so sometimes you have to tie it all together."

So which of the *Star Trek* team is Lennon and McCartney? "The more you read about them, the more you realise they each had elements of the other," Orci notes. "I think it depends on the day. On the one hand you can say that Lennon was the intellectual like Spock, but on the other he was also the leader of the band, so you can say he was Kirk in that way. And certainly Paul had more of the Spock haircut and the eyebrows. I guess we'll be able to answer that one later when we see how Kirk and Spock develop."

But Orci considers this question a moment longer before adding, "You know what? Spock is Lennon, because Paul is the optimist who can see through the pain and still keep his chin up. That's Kirk. Spock is a little more fatalistic with his logic, as John was."



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STAR TREK INTO DARKNESS

Out Of The Darkness



"WE WERE THINKING ABOUT
THIS STORY FROM THE MOMENT
THE FIRST MOVIE ENDED"

ROBERTO ORCI



COVER STORY

Star Trek Into Darkness

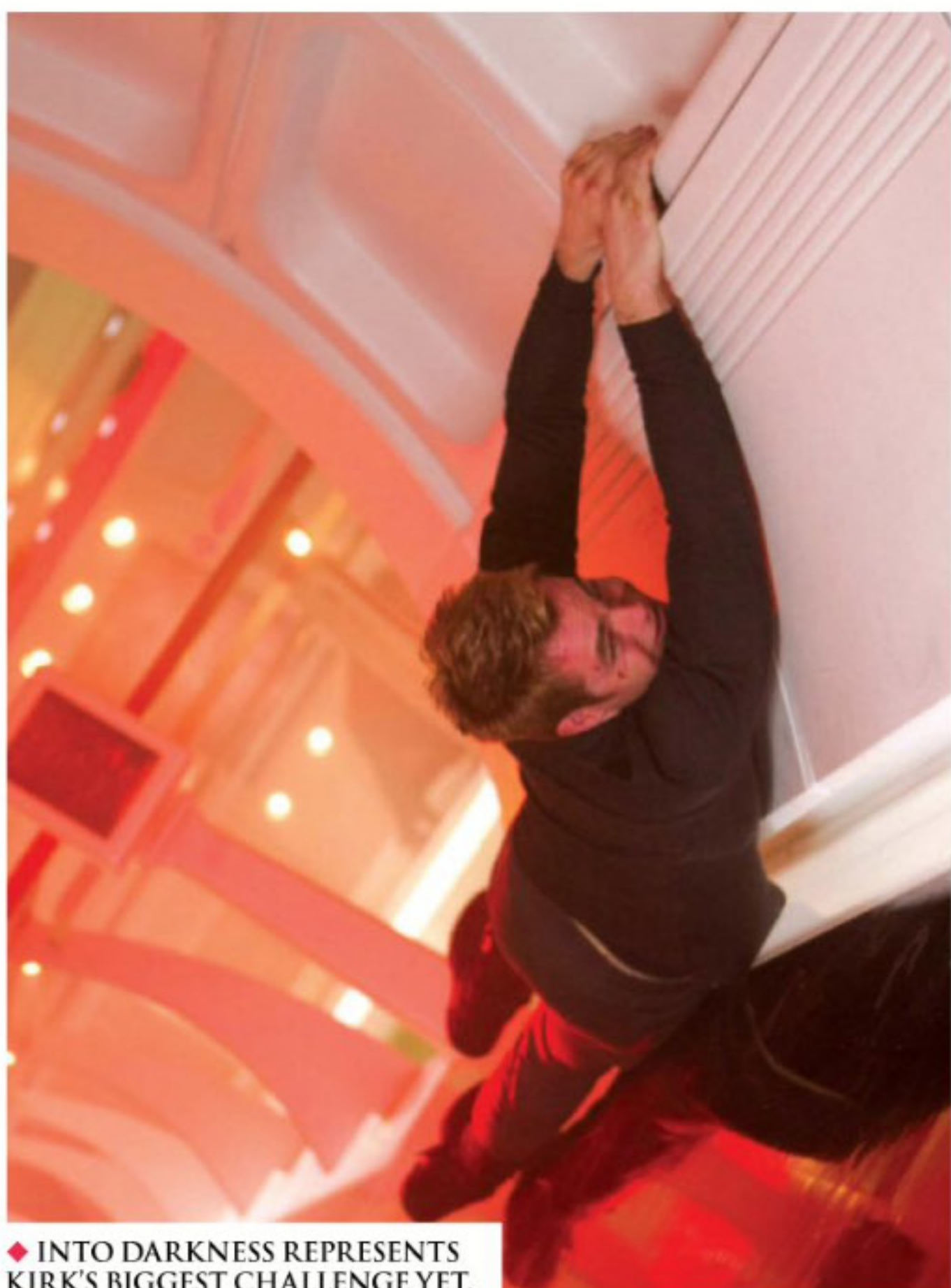
➤ doing? Why is he captain of the starship? Why is he leading people? What does it all mean? I think you find Kirk in a major existential crisis, which makes it more interesting for me as an actor and, hopefully, for the audience. Whatever happens in the third film, it will give the audience a sense of progression and change; an arc and a character that's really growing with them."

PROVIDING SUPPORT

Simon Pegg, who plays chief engineer Montgomery Scott, feels that Scotty is less bitter this time out because he's found a place in the world. "I think in the first film he's a bit disillusioned because he's been disciplined in a rather unceremonious way, and now he's got a position and it's a ship he really likes. But he's still as cantankerous as he was. The thing about Scott is that he thinks he owns the ship he's working on, so he has that slightly protective attitude. He's very principled and old-fashioned, and he's got a lot of integrity. In the last film he was a newcomer looking in on it all, because he was one of the last members to join the crew, and a lot of what we saw – some the absurdities and more outlandish things – we saw through Scotty's eyes, while in this one he's very much involved in it all now."

"You can almost feel sorry for Sulu and all of the characters," interjects Cho, "because they have to mature so quickly. They feel like children who had to take care of the house in mum and dad's absence or something. It's the crises that are so enormous, and they're so young and have had to shoulder so much. To me it feels like all the characters in this one are prematurely-mature."

Karl Urban, who plays Dr Leonard 'Bones' McCoy, has a very clear view on the characters in this new adventure. "[Bones] has a great degree of concern about this mission they are going on because it is more of a military mission, and he believes Starfleet is at its best when it's about peace and exploration," he states "To me, the core of *Star Trek* has always been that it's about a group of people who aren't necessarily geared to get along perfectly with each other, but who always overcome their differences to defeat a common adversary. I see Bones as being the opposite



◆ INTO DARKNESS REPRESENTS KIRK'S BIGGEST CHALLENGE YET.



FALLING WITH STYLE

"The ship is turning and the artificial gravity is failing, and when that happens people are going to start sliding around. JJ got very interested in the idea that if you move the camera in certain ways and if people behaved in certain ways, it would really feel like everything on the ship had wrapped around upside down, and he was right."

Roger Guyett, visual effects supervisor

UNDER THE SEA

"The Enterprise is a CG ship, so it lives in a world where the effects guys can put it in space or underwater. When we interact with those backgrounds, I soften the lights to be underwater; I make it more subdued, cooler or bluer in colour."

Dan Mindle, director of photography

DON'T BE AFRAID OF 3D

"We've never done 3D on any of the films before, but when we looked at what *Star Trek* is about – epic battles, sweeping planet vistas and nail-biting action – we thought, 'If *Star Trek* isn't worthy of 3D, then what movie is?'"

Bryan Burk, executive producer

THE WORLD OF INTO DARKNESS

JJ Abrams and his crew on expanding the look of Roddenberry's universe



Regarding the design elements in the new film, Abrams points out, "Obviously, you can't do a movie called *Star Trek* and not have green screen, but one of the things we've continued from the first movie is the idea of finding locations or building sets whenever we could to create a world that isn't synthetic or sterile, but feels very, very real."

Adds director of photography Dan Mindel, "We tried to preserve the fact that the Enterprise was a brand new ship. The bridge looked and felt like an Apple store. We tried to preserve all that, but what we brought to this one was the fact that we went outside more. We opened up the world a bit more in the sense that we had another interior location to set the guts of the Enterprise

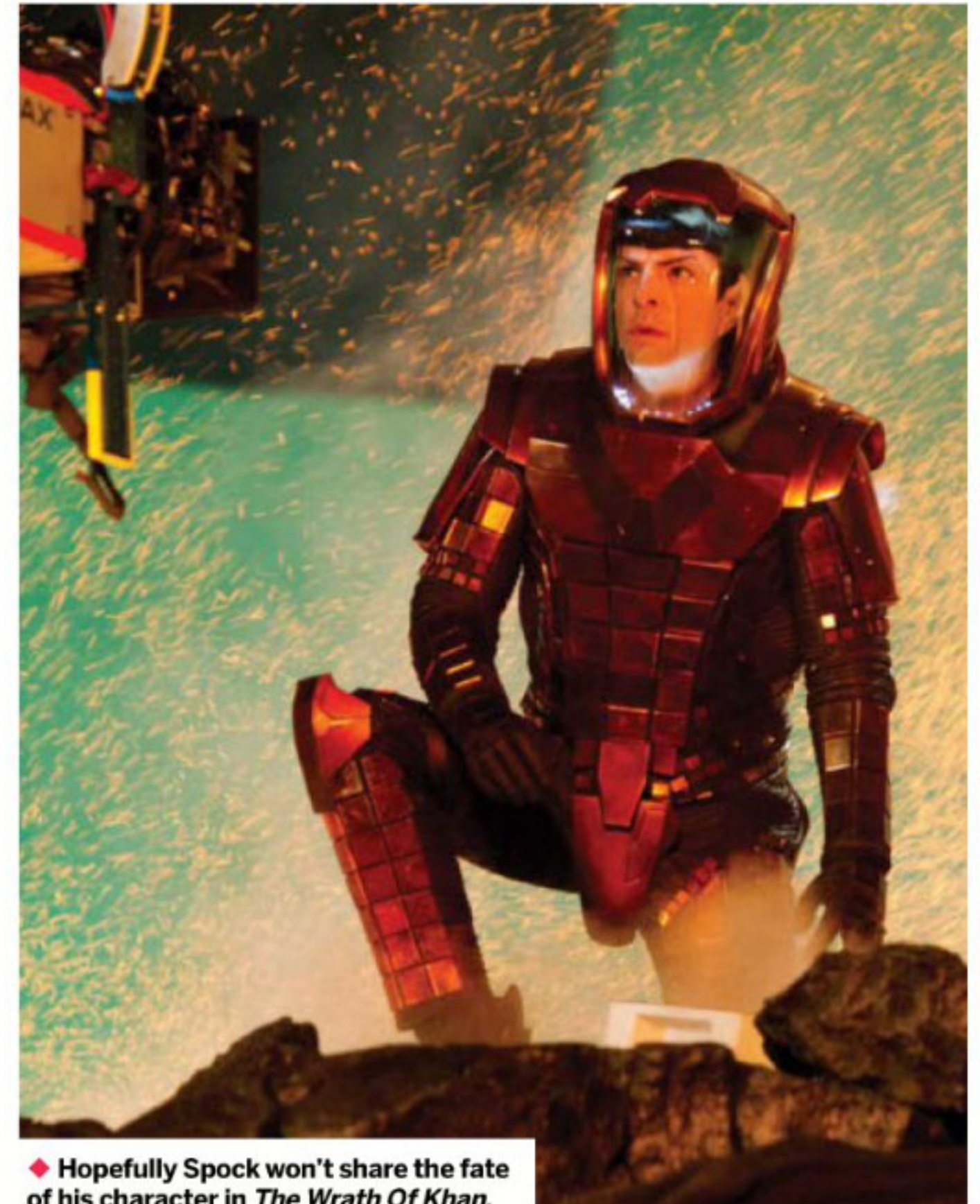
against, as opposed to just having the Budweiser brewery. We went up to California to a real high-tech laboratory that allowed us to use a backdrop, and we shot on the streets of LA and a couple of other locations, which gave the huge scope it has now. We also created a planet that's really going to be cool. That's the red planet from the trailer.

"We like to have some realism," he adds, "so that when we do shoot it, we shoot it outside when possible. ILM takes out the things that people might recognise and turns them into 23rd Century buildings and architecture. By having sunlight, roads and the pavement it retains that bit of reality."

"We wanted to show the audience far more of the ship," Abrams says, "and to give it more depth. We had the opportunity to

build a set that was contiguous so that we were able to go from the Bridge down a hallway, into the Turbo Plaza area and go around a corner into the Med Bay. It gives the ship a sense of not only scale, but also of being interconnected. It elevates everything – the performances, the lighting, the camera work."

Adds production designer Scott Chambliss, "The ship definitely gets bigger. We took over the largest stage at Sony – the old MGM stages – and filled the entire Stage 15 with our different Enterprise sets and connected them so the camera could go from one end to the other. We get to know the Enterprise a little bit better and it becomes a very active, action-packed place for our crowd, as opposed to walking and talking in the hallways."



◆ Hopefully Spock won't share the fate of his character in *The Wrath Of Khan*.

extreme of Spock. If Spock is logic then Bones is humanism, and Kirk has to find the middle ground between the two to be a great captain. That definitely comes into play here."

Zoe Saldana, who portrays Uhura, agrees with the notion that the crew is shifting into adulthood. "They're taking on bigger responsibilities and learning to accept the paths they have chosen," she says. "You see them becoming more comfortable in their own skins. Uhura is asking herself, 'Do I have what it takes to sacrifice my life for my team, for my ship, for the principles that I believe in?' But she definitely feels comfortable doing her job and voicing her opinions to the captain when she doesn't agree with his decisions. At the same time, Uhura is very disciplined, and even though she respects rules, she understands that as a human you have to bend them at times. That's what she tries to incorporate into her relationship with Spock."

That relationship, which began in the first film as a direct result of events taking place in the altered timeline, has resulted in a full-on romance – relatively speaking, given Spock's emotionless nature as a Vulcan. "I think their relationship in the first movie surprised everyone," Saldana laughs. "If they're going to be together, they will have to go through tests to their relationship – and the way it happens in this movie is one of those great twists that you love JJ for."

"Working with Zoe Saldana is amazing," enthuses Quinto. "She has such openness and vulnerability, and yet such strength. There's a really nice moment between Uhura and Spock where she lets out why she's so upset with him being willing to die, and he comes back at her saying, 'You think I make this choice lightly, but I promise you I don't.' So you get some real glimpses into Spock's psyche in this that we haven't seen yet."

On a more personal level, the opportunity to reprise the Spock role, he says, "was a huge honour for me. To inhabit a character who is so widely regarded as a beacon of intelligence, logic and compassion is wonderful. Spock teaches me every time I come into contact with him – and one of the things he teaches me about is integrity."

Yelchin believes that certain changes have been across the board for the bridge crew characters. "They're no longer getting accustomed to, 'OK, now we're on this ship, what are we going to



◆ Topping the scale of the first film was a challenge, but one the filmmakers believe they have met.



COVER STORY

Star Trek Into Darkness

3 KEY COSTUME CHANGES

Costume designer Michael Kaplan on three of the film's new looks



SPOCK'S VOLCANO SUIT

1 "I just thought copper was a very underused material. It probably doesn't make sense logically, since copper conducts heat better than anything else, but I just liked how it tarnished and burned and changed from having a beautiful, shiny look."



KIRK'S SPACE SUIT

2 "You're putting actors in these suits and they're totally shut off from everything, so the technology has to work. The director needs to be able to speak to the actors, so there has to be headphones. The actor needs to speak his lines, so there has to be microphones. It's not the kind of thing they take off between takes, so there's a water cooling system underneath it, there's a ventilation system so the helmet doesn't fog up and the actors are getting fresh air to breathe. It's not like just making a beautiful dress."



WETSUITS

3 "There are these little engines that we created in the designs that would be placed on their ankles that would propel them through the water. These are not your grandfather's wetsuits."



◆ The larger set allowed the crew to make the Enterprise more than ever seem like a living, breathing space.

➤ do?" he says. "They've been on the ship, they've had the whole first movie of learning about one another and uniting together. Now, it's about seeing where those relationships are going, and what happens when you've been together and established certain things about your relationships, and something comes in to test them. It's friendships which was always so beautiful about the original series and the original films. They were about what was happening plot-wise, but it all came down to what was the relationship between Kirk and Spock, or Uhura, Kirk and Spock; Bones and Kirk; Scotty and Chekov – what do these people mean to each other? I think when you were most moved was when you were looking at them, so now that's what you're going to explore when you realise these people have been together, exploring, doing what they do, and what the new circumstances of this movie mean to these relationships."

TOGETHER, AGAINST THE ODDS

Beyond the threat of Harrison and the events of the film, at its core *Star Trek Into Darkness* is ultimately about family, as represented by the crew of the Enterprise. "We've all just become a family," says Pegg, "the whole crew, in the absence of a blood family. We're a proxy family, and Kirk is the patriarch. A lot of it comes down to that – about a captain and his crew – and the story goes all over the place. It hits the ground running; it starts fast-paced and doesn't stop through the whole thing. I think it will be joyously exhausting to watch, but at the heart of it, it's a very human story about looking after the people you love. I think that's what's going to resonate with the audience – and this is among all the pyrotechnics, and I'm sure all the groundbreaking special effects. At the very heart of it, it's something far more human, which is a testament to the writers."

For Quinto, this is represented by the Spock-Kirk relationship. "I think for Spock this movie is about understanding what it is to be emotionally available," he explains. "In the beginning of the

film, Kirk makes some cavalier decisions that come back to bite him in the ass, but the basic setup is that Spock is willing to die in order to obey the law, and Kirk is not willing to let his friend die just because of some rules. There comes a moment when Spock really gets what best friends are for. He admits to himself how deeply he can feel for people."

For his part, Pine believes that "This film deals with really archetypal, huge things about growing up, and life and death, so the characters go on an extraordinary journey. There's been a lot of talk about the darkness of it, which is there, but the levity from the first one is certainly there, too. I would say the scope in terms of the visuals and the action beats, and also the characters' journeys, are much, much bigger than the first film."

Orci is amused by the reaction people have had to the film's title, and their seeming belief that it's a true journey – or trek – into darkness. "People say, 'They're trying to be *The Dark Knight*,'" he laughs. "Our point of view is that the optimism Gene Roddenberry created is still there, and *Into Darkness* is indicative of the obstacle that comes in to threaten this optimistic utopia. Not that the world is dark, but lightness sometimes faces the dark, and how you overcome that determines what your nature is. In our version, the values of *Star Trek* overcome the darkness."

"No matter how dark things may get," observes Pine, "at the end of the day the bridge itself is the beacon of hope. It's the family coming together, facing almost insurmountable odds and being able to overcome. People from these disparate backgrounds and a woman of colour all made the original *Star Trek* new and novel in the Sixties, but in many ways it remains true now. Maybe it's not as novel or new, but it's a family; a unit made up of many different parts, people, backgrounds, age, sex, colour and gender. It's all of that coming together to beat the odds. It's not Batman, it's not the lone wolf, it's not the antihero. These are good people with good intentions who are struggling to be better." ☺

Star Trek Into Darkness is available on DVD and Blu-ray now.



JOHN CHO (SULU)

"I was just so excited, because I grew up watching the *Star Wars* films. I feel like that franchise is in fantastic hands. My gut reaction was that it was a brilliant move by all parties. It's like, is JJ president of two nations now? Is that what's happening? If we needed to breathe new life into the *Star Wars* franchise and made a list of adjectives, I feel like those would all be JJ's strengths. It makes a lot of sense, and judging from the way he treated this [*Star Trek*] franchise, no one could be more meticulous, no one would be more methodical and no one would be more thoughtful and passionate. It's a job suited for him."



ZOE SALDANA (UHURA)

"I couldn't think of a better filmmaker to direct *Star Wars*. I am very proud of him."



SIMON PEGG (SCOTTY)

"JJ is never happy unless he's doing ten things at once – I've never known him not to be working on more than three things. I immediately emailed him and said, 'Is this going to be OK? Is this all going to work out?' And he assured me it was. I trust him implicitly, and I can't think of anyone better for the job – but he's going to have a hell of a juggling act over the next few years. But if anyone can do it, JJ can."



ANTON YELCHIN (CHEKOV)

"I think JJ is extremely talented, a wonderful filmmaker, and he's going to make that a wonderful universe as well. If you respect a human being and their professionalism and craftsmanship, you respect their decisions, and I respect any decision he makes. He has such a great vision that I think he has the ability to reinvigorate that the same way he did *Star Trek*. I'm curious what he's going to do with it."



CHRIS PINE (KIRK)

"I was shocked, but then upon thinking about it, the task he's taking on makes a lot of sense. I think any man who wants to be a director and who grew up in film, who's a huge fan of *Star Wars*, it's like the little boy getting the keys to the kingdom and being allowed to make whatever he wants. It's an incredible opportunity, and something you can't pass up."

THE GREAT STAR WARS BETRAYAL?

WHAT THE ENTERPRISE STARS REALLY THINK OF JJ ABRAMS' EPISODE VII

THE SOUND OF INTO DARKNESS

Michael Giacchino on the movie's orchestral score



Composer Michael Giacchino was faced with quite a dilemma while scoring *Star Trek Into Darkness* in that

the film represents a continually escalating pace and scope that had to be matched by his efforts.

"There was a point where I said, 'I'm not sure where to go now, because the film has reached such heights of drama that I'm like, 'I did that and the next scene is even bigger,'" laughs the composer. "How do I keep jumping that hurdle each time? That was the architecture of the score, looking at it and going, 'You need to get big in the middle of the movie, but you don't want to get too big, because you know there's going to be something bigger later.' For

"BENEDICT CUMBERBATCH GAME ME TONS TO PLAY WITH ON THE EMOTIONAL SIDE"

me, it was about focusing on each character's storyline and making sure that when I'm writing for them it's appropriate, and not just me saying, 'I want to write a big piece of music.' I'm always having to remember what came before and after. Hopefully, the steady ramp up for the audience is exactly that: a steady ramping up to an emotional climax."

In detailing the theme he came up with for John Harrison, he explains, "It wasn't about writing based on what the character wanted or the things he's doing; it's more about his past and the way his brain works. I found him to be very interesting, especially because it's Benedict, who's such a great actor. Sometimes, all he needs to do is look at you, which can give you everything you need. I kept looking at him and saying, 'What is he thinking right now?' For me, the music was exploring that idea and the fact that what is going on is based on something that happened a while ago. Again, going to the emotional side of things is what I do. He gave me tons to play with. Hopefully, I came up with something more than just bad guy music for him."